

SACRED HARMONY  
A COLLECTION OF MUSIC,  
ADDED TO THE LATEST VARIETY OF METRES NOW IN USE:  
SUNDAY, for Special Occasions,  
A CHOICE SELECTION OF SENTENCES, ANTHEMS, MOTETS, AND CHANTS.  
Harmonized, and Arranged with an Accompaniment for the Organ, &c., &c.;  
SAMUEL JACKSON.

WITH AN INTRODUCTORY SYSTEM OF ELEMENTARY INSTRUCTION.

New-York:  
PUBLISHED BY LANE & SONS,  
300 MULBERRY STREET.

This Is the Skinner Book

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John Skinner  
Old New Bedford

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C. DINGLEY, *Music Typographer.*

## P R E F A C E.

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THE Publishers of the **SACRED HARMONY**, finding it impossible to meet the wants of the age, and the wishes of their friends, without issuing a new collection of music, appointed the undersigned a Committee to collect and arrange the proper materials for such a work. The Committee was organized in March last, and associated with them Mr. Samuel Jackson; since which time they have spared no efforts to bring out a book worthy of the name it bears. And now, that they have brought their labors to a close, they take this opportunity to say, that no part of their work has been slightly passed over. Every piece has been subjected to the severest criticism which they were able to bestow upon it. In doing this they have scrupulously avoided catering to what they regarded a false and pernicious taste, and have endeavored to present to the lovers of sacred song such *mélodies* as will be found pleasing to the ear, accompanied by such harmonies as are creditable to the science. In regard to the harmony, the Committee are indebted to the professional skill of Mr. Jackson, to whom that part of the work has been intrusted, and who, they believe, has done ample justice to it in every particular; and while the Accompaniment will be invaluable to organists, vocalists will experience no difficulty from it if they but give attention to the directions found on the following page.

There will be found in this collection several old tunes which, from some cause or other, had fallen into disuse; but, in the judgment of the Committee, they possessed an intrinsic excellence that should prevent their being laid aside or forgotten. In several instances it was discovered that interpolations and false harmony had changed the character of these good old tunes; but it is believed, that, as now arranged, they will be regarded as among the best congregational tunes extant. Respecting that portion which is entirely new, either in composition or arrangement, the Committee are of opinion that, on examination, it will be found that no rule in music has been violated for the sake of novelty, or for the purpose of introducing a complex harmony, or unnatural and abrupt progressions; and it is hoped that those pieces which at first view may appear to the performer as somewhat difficult of execution, will not be passed over without giving them a fair trial. In the preparation of the work, great care has also been taken in the adaptation of tunes to the words, and to the metres to which they are set. Difficult as it is to find hymns and psalms on all subjects, and in every metre, perfectly *lyrical*, it is more so, if possible, to find tunes whose *rhythmus* is always correct, and uniformly agreeable to the ear. In this respect, the Committee are confident that the Sacred Harmony will bear comparison with any other book now in use.

## P R E F A C E.

In the Common, Long, and Short Metres, this collection contains some of the best tunes ever published; and a greater variety, and better selection, in at least *thirty-three Particular* Metres than is to be met with in any publication that has yet appeared; together with as great a number of excellent Sentences, Anthems, Motets, and Chants, as will be thought necessary for all purposes of public worship. The names of the greatest masters in the sacred science are affixed to a large proportion of the tunes. Those who revere the memory and admire the talents of Handel, Haydn, Mozart, Beethoven, and others of the good old school, we presume will appreciate the selections from their compositions; while they who are fond of that which is new and rare, although it be difficult to perform at first sight, will be no less pleased with such as those of Bertini, Bellini, Novello, and Von Webber. The compositions of Mr. Jackson will, we believe, do the author great credit.

A valuable treatise on the Elements of Vocal Music has been compiled from a work by T. Goodban, which is much more elaborate than is generally found in this form.

DANIEL AYRES,  
GEORGE COLES,  
S. J. GOODENOUGH,  
JOHN W. HOYT,  
ABIATHAR M. OSBON,

Committee.

New-York, February 29, 1848.

**DIRECTIONS FOR VOCALISTS.**—The score throughout this work contains four parts. The upper staff is the **TENOR**, given in the **TREBLE** clef, consequently it is an octave higher than it should be sung, and is designed for male voices only. The next staff is the **SECOND TREBLE, or ALTO**, which reads in its true place. The third staff contains the **MELODY or AIR**, being the highest notes of the organ part, with the stems turned upward. This, and the **SECOND TREBLE or ALTO** should be sung by females or boys; and on the fourth staff is written the **VOCAL BASS**, the stems of which, in all cases, turn downward. Other notes occurring on this staff are intended for the instrument.

In performing this music, **TREBLE** or **TENOR** voices may sing the **AIR** alone, or in connection with the **BASS**; but neither of the two upper parts should be sung unless the four are sustained, when none but **TREBLE** voices should sing the **MELODY or AIR**.

**DIRECTIONS FOR ORGANISTS.**—That the **TENOR** may have its proper place on the organ, intervals greater than an octave sometimes occur, but not more than a tenth. Organists who cannot reach such intervals with the left hand may take the **TENOR** note with the right, or if beyond reach as it now stands, play it an octave above. Those who have pedals may play from the **BASS ad libitum**; otherwise give it in octaves where the rest of the harmony can be taken with the right hand.

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# ELEMENTARY INSTRUCTION.

## CHAPTER I.

ON MUSIC AS ONE OF THE LIBERAL SCIENCES—ITS THREE ESSENTIAL PARTS—THE PRINCIPAL CHARACTERS USED—NAMES OF THE SOUNDS.

MUSIC is partly a *Science* and partly an *Art*: the principal objects of which are to give pleasure to the ear, and, by its expression of various emotions, to affect the feelings; thus affording a most rational and delightful amusement.

As a *Science*, it comprehends the theory, arrangement, and combination, of Musical Sounds, and their effects upon the ear, reduced to fixed rules, the principles of which are not only extensive, but profound, and require genius and great application in their attainment.

As an *Art*, it embraces a correct and ready knowledge of the various characters used to indicate the different sounds, their expression and effect, together with the mechanical power of executing, either with the voice or upon an instrument, that which is written, agreeably to the ideas and intentions of the composer: for the accomplishment of which, a good ear, perseverance in practice, and sufficient judgment to sing with proper feeling and expression, are the particular requisites.

Music, practically considered, is divided into three essential parts—*Melody*, *Harmony*, and *Modulation*.

*Melody* consists of an agreeable succession of single sounds, proceeding one from the other, either by degrees or by skips, and so disposed or regulated as to form a pleasing air or subject in a composition.

*Harmony* is formed by the accordance of two or any greater number of sounds produced and heard at the same time; and the different combinations or varieties of such sounds, so produced, are called *Chords*.

*Modulation* is that progression of the sounds, in melody or harmony, by which the lawful change or transition from one key to another is effected.

The principal characters used in musical compositions are the *Staff*, *Clefs*, *Notes*, *Rests*, *Bars*, *Time Signatures*, *Sharps*, *Flats*, and *Natural*, and the *Key Signatures*; to which may be added the various marks of expression and ornament, with the words denoting the different descriptions of movement and style of performance. These form the first principles or rudiments of the science; and the result of a perfect and familiar acquaintance with them, is, that the practitioner, from the commencement of his attempts to acquire execution with the voice, is enabled to proceed progressively from one difficulty to another with pleasure and satisfaction.

There are only *seven natural sounds* in music, which are named in progressive order from the first seven letters of the alphabet:—\*

A, B, C, D, E, F, G, ascending; or,  
G, F, E, D, C, B, A, descending.

All the other sounds are a repetition of these seven, either higher or lower; for the eighth sound is like the first, except as to pitch, wherefore it has the same name; and so with respect to the others, the ninth being like the second, the tenth like the third, &c.

Every series of *eight sounds*, progressively ascending or descending by tones and semitones, according to the order of the natural scale of music, is called an *Octave* or a *Scale*; and *any two notes* distant eight degrees from each other, as A A or B B, &c., the one being high and the other low, are called the *Octaves* to each other.

\* In the study and practice of vocal exercises, the following names, as adopted by the French and Italians, are generally used, because they are more harmonious, and better adapted to the production of pure tone than the letters of the alphabet; and, as they combine the vowels, they also prepare the student for the junction and proper delivery of words to the notes.—

Written . . .	Do, Re, Mi, Fa, Sol, La, Si.
Applied to . . .	C, D, E, F, G, A, B.
Pronounced . . .	Doe, Rae, Me, Fa, Sole, La, See.

Fa and La are pronounced as in *fast* and *last*.

## ELEMENTARY INSTRUCTION.

## QUESTIONS FOR EXAMINATION.

Is music a science or an art?  
 What are the objects of music?  
 What is comprehended in the science?  
 What does the art embrace?  
 What are the three essential parts of music?  
 What is melody?  
 What is harmony?  
 What is modulation?

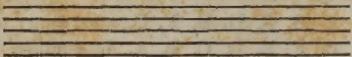
What are the principal characters which constitute the rudiments of music?  
 What is the result of a familiar acquaintance with the rudiments?  
 How many natural sounds are there?  
 How are they named?  
 Are there no other natural sounds?  
 What is an octave?

## CHAPTER II.

## THE STAFF AND CLEFS.

*Five parallel lines*, drawn at equal distances one above the other, are called a *staff*.

STAFF.



Upon these lines, and in the spaces between them, the heads of the notes are placed, to show the degree or pitch of the sounds.

Each line and space is called a *degree*, because they form separate situations for the notes progressively ascending and descending—thus the staff contains *nine degrees*, namely, five lines and four spaces, which are named upward from the lowest to the highest.

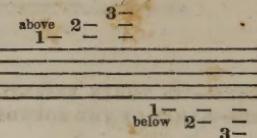
LINES.	SPACES.	DEGREES.
— 5 — — 4 — — 3 — — 2 — — 1 —	— 4 — — 3 — — 2 — — 1 —	— 9 — — 8 — — 7 — — 6 — — 5 — — 4 — — 3 — — 2 — — 1 —

When more degrees are required, then the spaces above and below the staff and short additional lines, called *ledger lines*, are used, any number of which may be added to the staff: thus the degrees are increased at pleasure;

and the first space or line either above or below is the one nearest the staff, the next is the second, &c.

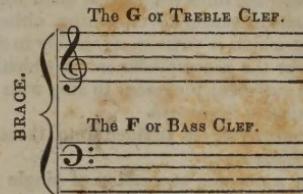
## LEDGER LINES.

## DEGREES.



A *clef* is a character representing a letter and particular sound in the scale of music, and, being placed upon one of the lines of the staff, it determines or fixes the name in regular succession of every one of the degrees, together with the pitch of the sound, whether high or low, (*acute* or *grave*), which each degree is intended to exhibit.

Two clefs are in general use, namely, the *G* or *treble clef* and the *F* or *bass clef*; and in piano-forte music each occupies a separate staff, the two being connected by a *brace*, thus:—



## QUESTIONS.

What is a staff, and its use?  
 Why are the lines and spaces called degrees?  
 How many degrees does the staff contain?

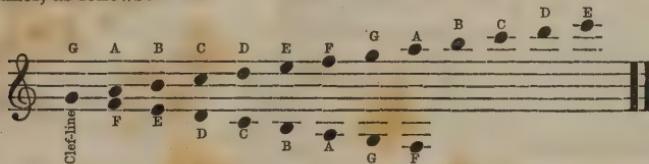
How are the lines and spaces named?  
 What is a clef, and its use?  
 How many clefs are in general use?

The pupil may here be exercised in forming the clefs in separate staves, connecting them with the brace, as in the example.

## CHAPTER III.

## TREBLE CLEF NOTES.

THE *G* or *treble clef* is so placed that its curve at the bottom incloses the *second line* of the staff, which, being the *clef-line*, is called *G*; and from that line all the other degrees above and below progressively take their names, as follows:—



*Example of the lines and spaces detached, to be committed to memory by the pupil: thus the first line is E, the second line G, &c.*

LINES.

SPACES.

## THE TREBLE NOTES IN PROGRESSION.

Upon and below the first line. The seven notes within the staff.

Upon and above the fifth line.

The treble clef in vocal music is used for the voices of females and children.

## QUESTIONS.

Upon which line of the staff is the treble clef placed?

Name the five lines—the three lines above—the three lines below.

Name the four spaces—what do the letters spell? Name the three spaces above—the three spaces below.

What is the treble clef used for?

What are the notes requiring ledger lines above the staff called?

Questions for cross-examination, to ascertain whether the pupil has acquired the names of the notes readily.

What is the first line—the first line above—the first line below?

What is the first space—the first space above—the first space below? &c. Or, Name the situation of the A's—the B's—the C's, &c.

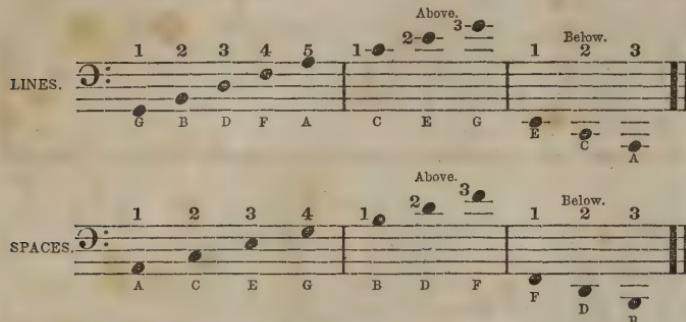
## CHAPTER IV.

## BASS CLEF NOTES.

THE *F* or *bass clef* is placed upon the *fourth line* of the staff, which, being the *clef-line*, is called *F*; and from that line all the other degrees, above and below, progressively take their names, as follows:—

## ELEMENTARY INSTRUCTION.

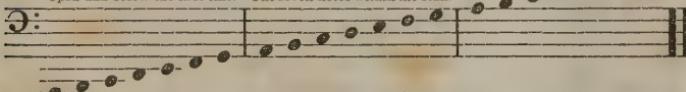
*Example of the lines and spaces detached, to be committed to memory by the pupil: thus, the first line is G, the second line B, &c.*



#### THE BASS NOTES IN PROGRESSION.

Upon and above the fifth line

Upon and below the first line. The seven notes within the staff.



The bass clef in vocal music is used for the lowest voices of men.

There are only three degrees intervening between the bass and treble clef staves; for the first line above in the bass, and the first line below in the treble, are the same in name and sound; wherefore either is called the middle C line,\* because it connects the two staves; consequently the high

\* There is another clef, used in musical compositions to express the middle sounds between the treble and bass, called the *C clef*; a knowledge of which is not generally considered necessary, except to professional performers and all those who are desirous of studying composition or qualifying themselves to read and accompany from score.

This clef is usually placed upon the first, third, or fourth lines of the staff, to either

*bass notes* may be expressed in the *treble clef*, and the *low treble notes* may be expressed in the *bass clef*, to avoid the use of ledger lines.

### EXAMPLE.



of which it gives the name, and always represents the *middle C*, between the bass and treble clef staves.

When it is placed upon the *first line*, it is called the *soprano clef*, and used in vocal music for the voices of females and children.

When it is placed upon the *third line*, it is called the *counter tenor* or *alto clef*, and used in vocal music for the high voices of men, and in instrumental music for the viola or tenor violin.

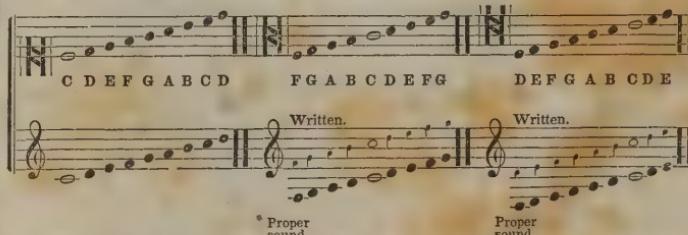
And when it is placed upon the fourth line, it is called the *tenor clef*, and used in vocal music for the middle voices of men, and, in the bass part of instrumental music, it is, with the treble clef, occasionally introduced to bring the high notes within the compass of the staff, and avoid the use of ledger lines.

Example of the *three C clefs*, illustrated in the *treble clef*.

### Soprano Clef-

### Counter-tenor Clef.

Tenor Clef



For the accommodation of singers who are unacquainted with the C clef, the counter-tenor and tenor parts in vocal music are frequently written in the treble clef, an octave higher than they are or can be sung, for the voices of men are naturally an octave lower than those of females or children; and consequently it is only necessary here to observe, that in such cases the notes for the counter-tenor stand one degree higher, and the notes for the tenor one degree lower, in the staff, than they would do were they represented in their proper clefs, as shown by the above example.

# ELEMENTARY INSTRUCTION.

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## QUESTIONS.

Upon which line of the staff is the bass clef placed?

Name the five lines—the three lines above—the three lines below.

Name the four spaces—the three spaces above—the three spaces below.

*Put cross questions, as directed for the treble notes.*

What is the bass clef used for?

What are the notes requiring ledger lines below the staff called?

How many degrees are there between the treble and bass clef staves?

What is the ledger line called which connects the two staves?

How are ledger lines below the staff in the treble clef avoided?

How are ledger lines above the staff in the bass clef avoided?

## TIME TABLE.

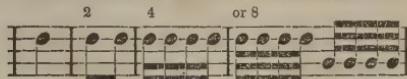
A Semibreve is equal to



A Minim is the half of a Semibreve, and equal to



A Crotchet is the half of a Minim, and equal to



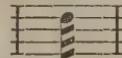
A Quaver is the half of a Crotchet, and equal to



A Semiquaver is the half of a Quaver, and equal to



A Demisemiquaver is the half of a Semiquaver, and the shortest note.



The pupil should learn this table backward as well as forward: thus—  
2 demisemiquavers make 1 semiquaver; 4 demisemiquavers or 2 semiquavers make 1 quaver, &c.

## CHAPTER V.

### VALUE OR LENGTH OF THE NOTES AND RESTS.

*Notes* are the characters which show, by their *various forms*, the value, time, or duration, of musical sounds; and also the names and pitch of such sounds, by the *situations of the heads* in the staff.

Six kinds of notes are in general use; and they are distinguished from each other by their having either a white or black head, and by the stem and hooks. Thus:—

A Semibreve

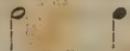
A Minim

A Crotchet

A Quaver

A Semiquaver

A Demisemiquaver



is a plain white note.



is a white note with a stem.



is a black note with a stem.



is a black note with a stem and one hook.



is a black note with a stem and two hooks.



is a black note with a stem and three hooks.

Each note, in the above order, is half the value of the preceding note, and consequently equal to two of the succeeding; and the semibreve being the longest note in duration, if it be compared in value to be equal to four beats of the pendulum of a clock, then the minim will be equal to two, and the crotchet to one; and two quavers, four semiquavers, or eight demisemiquavers, equally divided, must be performed in the time of one beat only.

## ELEMENTARY INSTRUCTION.

The stems of the notes may be turned either up or down at pleasure, and the notes with hooks joined two, three, four, or more, together, for the greater convenience in reading, and showing the regular accent; but no difference is thereby made in their value or duration: it is, however, usual to draw the stem downward to all notes upon and above the third line, and upward to all notes below the third line.

Ancient composers used another note, called a breve, ||=| which is equal in duration to two semibreves; and modern composers occasionally introduce, in their embellishments, notes with four and five hooks, which may be called *half* and *quarter* demisemiquavers, two and four of which are required to be performed in the time of one demisemiquaver; but these notes seldom occur.

## QUESTIONS.

What are notes, and their use?  
How many sorts are used, and how are they distinguished from each other?

Describe the form of the notes.

How is their comparative value ascertained?

What is the length of the semibreve—of the minim—of the crotchet—of the quaver—of the semiquaver—of the demisemiquaver?

## DOTTED AND COMPOUND NOTES.

The value or duration of the notes may be *increased* by a dot or dots placed after them: thus, when a *single dot* is placed after the head of a note it adds *one-half* to its duration; consequently a *dotted minim* is equal to a minim and a crotchet, or three crotchets, &c.

## EXAMPLE.

Is equal to

or

When *two dots* are placed after the head of a note, the second dot is half the value of the first dot, and consequently *three-fourths* of such note are then added to its duration. Thus, a *double-dotted minim* is equal to a minim, a crotchet, and a quaver, or seven quavers, &c.

## EXAMPLE.

Is equal to

or

The value of the notes may also be *diminished* by the manner in which they are grouped together, or by a figure placed over or under them; thus, when *three notes* of one sort are joined together, and have the figure 3 placed over or under them, they are called a *triplet*, or *compound notes*, and are to be performed in the time of *two* only of the same kind; *six notes* joined, and having the figure 6, are to be performed in the time of *four*; and *nine notes* joined, having the figure 9, are to be performed in the time of *six*: consequently *three compound crotchets* are to be performed in the time of one minim, or two crotchets, &c.

## EXAMPLE.

Are performed in the time of

or

The figure is not always necessary, and is frequently omitted, as the grouping of the notes 3, 6, or 9, together, is generally sufficient to show the time in which they are to be performed.

## QUESTIONS.

How is the value of the notes increased?

What difference does a dot make to a note?

What is the value of a dotted minim—a dotted crotchet—a dotted quaver—a dotted semiquaver?

When two dots are placed after a note, what additional value is then given to the note?

What is the value of a double dotted minim—a double dotted crotchet—a double dotted quaver?

How is the value of the notes diminished?

What are such notes called?

What time is to be given in performance to three notes of one sort having the figure 3 over them?

What to six notes having the figure 6 over them?

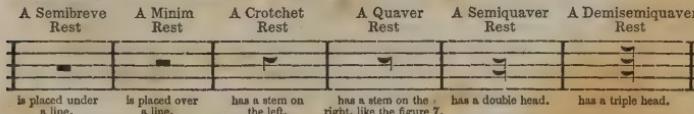
What to nine notes having the figure 9 over them?

Repeat the example.

Is the figure always necessary to compound notes?

## RESTS.

*Rests* are the marks which denote the periods of *silence* or a cessation of sound; each note has a corresponding mark for its rest, and the same portion of time must always be allowed for the rests as would be given to the notes which they represent in performance; thus, a *semibreve rest* is a broad mark placed under a line, &c.

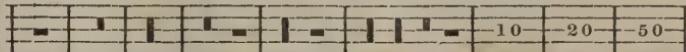


The dotted notes have also their corresponding rests; thus, when a dot is placed after a rest, it adds one-half to its duration; and when two dots are placed after a rest three-fourths of its value are then added to it; consequently a dotted crotchet rest is equal to a crotchet and a quaver rests, &c.

## EXAMPLE.

When silence is required for any number of bars, other marks or figures are used; thus, the *semibreve rest* is used to denote a silence of one bar in every sort of time; a broad perpendicular mark connecting two lines denotes a rest of two bars, and a similar mark connecting three lines denotes a rest of four bars.

## EXAMPLE.



In counting the rests, where a number of bars are required to be silent, it is usual, for the greater certainty of being correct, instead of saying *one* at the commencement of each bar, to substitute the number of the bar arrived at; thus, if four bars in common time are to be silent, say, 1, 2, 3, 4, 2, 2, 3, 4, 3, 2, 3, 4, 4, 2, 3, 4.

The principal object of introducing the rests is for the purpose of giving effect to the whole or some prominent part of a composition, or to relieve the singer or performer: they likewise, by their introduction at the termination of the different *phrases* or *sections* of a musical composition, avoid confusion between the parts; consequently, as the rests are inserted to fill up the measures where no sounds are to be heard, particular attention must always be paid to the termination of the notes which precede them and the commencement of those which follow them.

## QUESTIONS.

What are rests?

Has each note a corresponding rest?

Describe the rests.

Have dotted notes their corresponding rests?

Explain their value.

How is a silence for any number of bars signified?

How are such rests counted?

What is the object of introducing rests?

What is to be particularly attended to where rests occur?

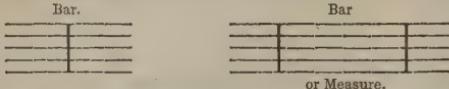
## CHAPTER VI.

## TIME AND ACCENT.

*Time*, in music, is that degree of *regular motion* by which the duration of the sounds is fixed and indicated in the orderly arrangement of the notes and rests of a composition; and by which the just execution and performance of it is governed and conducted.

## ELEMENTARY INSTRUCTION.

Every piece of music is divided into small and equal portions of time, by perpendicular lines drawn through the staff, called *bars*; and the notes or rests contained between any two of these lines are also called a *bar* or *measure* of the movement.



This division of the notes and rests into bars is adopted for the purpose of rendering their calculation more certain, and to enable the performer not only to read with greater facility, but also to give to the music its proper effect, by determining where the *accent* is to be placed.

All the bars throughout a movement must be precisely equal to each other in the value of the notes or rests they contain, according to the *time-signature* placed at the beginning; and the same degree of quickness or slowness in which the movement is commenced is required to be continued, without intermission, to the end, unless contradicted; thus *keeping time*, in performance, signifies the giving to every sound or silence its just and proper duration, as represented by the note or rest used for that purpose; and the ability with which this is maintained and kept up, in the performance of a piece, determines whether the performer is a *good* or *bad timeist*.

There are only two principal sorts of time in music, namely, *common time*, which consists of an *equal* number of parts in a bar, as 2, 4, 6, or 8; and *triple time*, which consists of an *unequal* number, as 3 or 9; but these are divided into *simple* and *compound*.

The *sign* denoting the time in which a movement is composed, is always placed at the beginning, immediately after the clef; and all the signs, except the letter C, consist of *two figures* placed one over the other: the upper figure showing the number of parts contained in the bars, as 2, 3, 6, or 9; and the under figure showing the description of the notes which constitute such parts by its proportion to the semibreve—the figure 4 representing the word *crotchets*, and the figure 8 the word *quavers*. For example:

$\frac{2}{4}$  signify two fourth parts of a semibreve or two crotchets in a bar; and  
 $\frac{3}{8}$  signify three eighth parts of a semibreve or three quavers in a bar.

## THE TIME-SIGNATURES IN GENERAL USE.

- C or C, common time of one semibreve in a bar.
- 2 . . common time of two crotchets.
- 3 . . triple time of three minims.
- 2 . . triple time of three crotchets.
- 3 . . triple time of three quavers.
- 8 . . compound common time of six quavers, being two bars of  $\frac{3}{8}$  time united into one.
- 9 . . compound triple time of nine quavers, being three bars of  $\frac{3}{8}$  time united into one.

In *ancient* music other signatures may be met with, which in *modern* music seldom occur, as  $\frac{4}{4}$ , signifying six crotchets;  $\frac{9}{4}$ , nine crotchets;  $\frac{12}{8}$ , twelve quavers; or  $\frac{12}{6}$ , twelve semiquavers in a bar; and a distinction was also indicated in the degree of the movement by the C and C, the latter denoting a quicker movement than the former.

*Accent*, in music, signifies a distinct pressure or force given to particular parts of the bars, to mark the time and character of the movement; and those parts are said to be accented on which the *emphasis* or *expression* naturally falls.

The *principal accent* in every description of time is always placed upon the first part or beginning of the bar, with *inferior accents* in other parts, according to the species of the time. Thus:—

In *common time* an inferior accent is given to the *third* part, or third, fifth, and seventh parts, according as the bars may be divided into four or eight parts; the second, fourth, sixth, and eighth parts, being unaccented.

In *triple time* an inferior accent is generally given to the *third* part when the bars are divided into three parts, or the *third* and *fifth* when divided into six parts; the second, fourth, and sixth, being unaccented.

In *compound common time*, when the bars are divided into six parts, the inferior accent is given to the *fourth* part only, the *second* and *third*, and *fifth* and *sixth*, parts being unaccented; and

In *compound triple time*, when the bars are divided into nine parts, the inferior accent is placed upon the *fourth* and *seventh* parts, the *second* and *third*, *fifth* and *sixth*, and *eighth* and *ninth*, parts being unaccented.

Although the correct performance of a piece of music materially depends upon a proper attention to the accent, for without it music entirely loses its effect; yet there are many exceptions to the general rules for its application, which are indicated by the *slur*, the *bind* or *tie*, the words *rinforzando* or *sforzato*, a small angle >, or by *syncopation*. Much also depends upon the judgment and feelings of the performer; for a strong accent uniformly applied throughout a piece is unnecessary, and shows a bad style of performance.

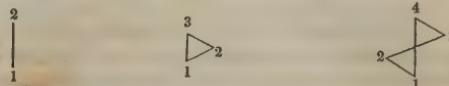
*Beating the time*, by the number of parts contained in the bars, either in crotchets or quavers, with great regularity, is absolutely necessary to acquire a correct knowledge and proper system of keeping it; and this is of so much importance, that every beginner who is desirous of understanding and giving effect to what he learns, or of qualifying himself to join in musical performances with others, must pay particular attention to and never neglect; for inattention to time at the commencement will not only be a bar to his progress, but such bad habits may be contracted that the difficulty afterward of correcting them may become so discouraging as to induce him to give up the attempt in despair.

The time should be beat very carefully, while learning a piece of music; but when it is acquired, and can be performed correctly, it should then be counted *mentally*, that is, silently; for all kinds of unnecessary motion are prejudicial to performance, and must be avoided.

The most proper way to beat the time is that which is the most easy and certain to assist the performer in keeping it with regularity; consequently the lesser or greater number used in counting must always be determined by the description of the notes introduced in the piece, and whether the music is to be performed quick or slow. Thus, in movements where the notes of *least* value introduced are *quavers*, it will in general be found most convenient to count by crotchets or dotted crotchets, 2, 3, or 4, in a bar; but when semiquavers or demisemiquavers are introduced (except in quick movements) the time will be much better kept if the bars are divided into 4, 6, 8, or 9 parts, according to their value in quavers.

*Beating the time* with the *hand*, for the purpose of acquiring a knowledge of and keeping time, particularly in singing; the general rule for which is to put it down at the commencement of the bar and to raise it in the middle, if the time is common, or last third part if the time is triple; or it

may be beat by the *hand*. Thus: when the bars are divided into three parts, beat 1 down, raising it toward the right for 2, and then bringing it to a perpendicular point for 3; and when divided into four parts, beat 1 down, raising the hand to the left for 2, then to the right for 3, and bringing it to a perpendicular point for 4.



But this system of beating the time in performance, however silently it may be carried on, has a bad appearance, and takes off the attention of the hearers; consequently, when it can be avoided, it ought never to be adopted, except by the leader or conductor in large orchestras, whose duty it is to direct the performance and keep all the parts together.

#### QUESTIONS.

- What is time ?
- What is a bar ?
- What is the difference between bar and measure ?
- Why is music divided into bars ?
- Are all the bars throughout a movement required to be equal ?
- What is understood by keeping time ?
- How many sorts of time are there ?
- Where is the sign placed, and of what does it consist ?
- Explain the time-signatures commonly used.
- What other signatures are occasionally met with in ancient music ?
- What is understood by accent ?
- Where is the principal accent always placed ?
- Where are the inferior accents placed in common time—in triple time—in compound common time—in compound triple time ?
- What exceptions are there to the rules for placing the accent ?
- Is beating the time necessary ?
- What is the rule for determining whether the time should be beat by crotchets or quavers ?
- What is the general rule for beating time ?
- Is beating advisable when it can be avoided ?

#### THE DOUBLE BAR.

The double bar || is used not only to show the termination, but also the division of musical compositions into different parts or strains, and thus facilitates reference to any particular part; and when dots are placed at the side :||: they direct that the part on the same side with the dots is to be

## ELEMENTARY INSTRUCTION.

repeated; it, however, never interferes with the division of the measures, unless it occupies the place of the single bar, which then becomes unnecessary.

When a movement begins with a part of a bar, that part must always be allowed for at the end, and before the double bar also, if the movement be divided into parts, and it is therefore always counted as the last part of a bar.

When a small angle > or an abbreviation of the word *sforzando* or *forzato* (*sf* or *fz*) is placed over or under a note, it directs that a particular force, called the *emphasis*, is to be given to it; consequently, when notes thus marked occur upon the unaccented part of the bar, the regular accent is dispensed with, as such notes must always be performed louder or stronger than the notes immediately before and after them.

All notes which begin upon the unaccented and finish upon the accented part of a measure—as a minim between two crotchets, or one or more crotchets between two quavers—are called *syncopated notes*, and require the *emphasis* because they include the accented part in their time or duration; but such notes, when they occur in the treble, are generally accompanied by equal notes in the bass.

When a *curve line* is drawn over two notes upon the same degree in the staff, it is called a *tie*, and signifies that they are to be performed as *one*; consequently the first only is to be struck and continued during the time of both; but when it is placed over two or more notes on different degrees, it is then called a *slur*, and directs that the notes are to be performed *legato*, that is, smoothly and connectedly.

*D. C.* (the abbreviation of the words *Da Capo*) signify that the first part or strain is to be repeated; and the *pause*  over a double bar denotes the end.

## QUESTIONS.

- What is the double bar used for?
- Why are dots placed at the side of it?
- When a movement begins with part of a bar, how is that part counted?
- What marks are used to notes requiring the emphasis?

- How are such notes performed?
- What are syncopated notes?
- What is a tie and slur?
- What do the letters *D. C.* mean when placed at the end of a strain?

## CHAPTER VII.

## NATURAL MAJOR AND MINOR SCALES.

A *key* or *scale*, in music, consists of eight progressive sounds, separated from each other by intervals called *tones* and *semitones*, and proceeding by degrees from one principal or fundamental sound, which is called the *key-note* or *tonic*; the eighth, which completes the scale and begins a fresh series, if continued, being its *octave*.

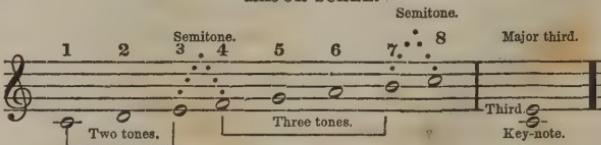
A *semitone* or *half tone* is the smallest interval used in music, and occurs among the natural notes, between B C and E F. The interval between any two of the other adjoining natural sounds is a *tone*.

There are only two *natural keys* or scales: the one called *major* and the other *minor*. Each consists of the seven letters or degrees with the octave to the first in regular succession, divided by five *tones* and two *semitones*; and both are called *diatonic scales*, because the greater portion of the intervals between the notes are tones.

The principal difference between a major and a minor scale is in the situation of the two *semitones*, and in the interval of the *third* from their respective key-notes.

The natural *major scale* begins and ends with C; consequently the semitones occur between the *third and fourth* and the *seventh and eighth*; and the interval from C, the key-note to E, its third, consisting of two tones, is called the *major third*, and thus gives the name *major* to the scale.

## MAJOR SCALE.

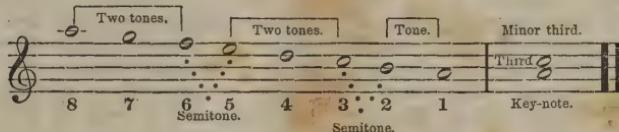


The natural *minor scale* begins and ends with A; consequently the semitones occur between the *second and third* and the *fifth and sixth*; and the interval from A, the key-note, to C, its third, consisting of one tone and one

semitone only, is called the *minor third*, and thus gives the name *minor* to the scale.

In the major scale the two semitones retain their situations, both ascending and descending; but in the minor scale a variation takes place in the ascending order, by means of accidental sharps, and, consequently, it is perfect with the natural notes only in descending.

## MINOR SCALE.



All the other keys or scales, either in the major or minor mode, are merely *transpositions* of the natural scales, by changing the key-note to another note, either higher or lower, and require the *signature*. The minor scale will be more fully described hereafter.

## QUESTIONS.

- What is a key or scale in music?
- What are the intervals between the notes called?
- Where do the semitones occur among the natural notes?
- How many natural scales are there—what intervals do they consist of?
- What is the difference between a major and a minor scale?

- What is the key-note and situation of the two semitones in the natural major scale?
- From what interval does the scale derive its name?
- What is the key-note and situation of the two semitones in the natural minor scale?
- From what interval does it take its name?
- Do the sounds ascend and descend in the same order?
- How are other keys or scales formed?

## CHAPTER VIII.

## DIATONIC INTERVALS.

An *interval* in music is the distance, in respect to pitch, between any two sounds, whether heard separately, as in melody, or together, as in harmony; and is therefore a general term for either a degree or a skip; and, as it implies one sound high and the other low, consequently the notes which

B

limit the interval are both called by the name of the interval itself; as, from C to E is contained the interval of a third, *both inclusive*; so E is a third above C, and C is a third below E.

Intervals are calculated by the letters or number of the degrees of the staff, and all the intervals formed by the natural notes are included within the compass of an *octave*; for those intervals which exceed the limits of the scale, as the *ninth*, *tenth*, *eleventh*, &c., are considered as merely the octaves to the *second*, *third*, *fourth*, &c.; thus, if G upon the first line in the bass, and B upon the third line in the treble, be struck or heard together, although the distance between them consists of *two octaves and a third*, still, in the calculation of intervals, it is called a *third* only.

## EXAMPLE OF INTERVALS.

In naming an interval as the third, fourth, fifth, &c., to any particular note, it is always understood to imply *above*, unless the contrary be expressed; because in all harmonious progressions the bass is the foundation; thus, the third to C is E, but the third *below* C is A. It must be particularly understood that a given interval is not the same above and below; for instance, E above A is a *fifth*, but E below A is only a *fourth*. Thus there is a difference in the interval by making the highest note the lowest, although the notes are the same in name; and this is called the *inversion* of an interval.

Thus, by inversion, the *unison* becomes an *octave*; a *second* becomes a *seventh*; a *third* becomes a *sixth*; a *fourth* becomes a *fifth*; a *fifth* becomes a *fourth*; a *sixth* becomes a *third*; a *seventh* becomes a *second*; and an *octave* becomes the *unison*.

## SCALE OF INTERVALS INVERTED.

## ELEMENTARY INSTRUCTION.

## QUESTIONS.

What is an interval?  
How are intervals calculated?  
In naming an interval, is it understood to imply above or below?

What is the 5th?  
2d  
7th  
3d } to A?  
6th  
4th  
8th

*Put similar questions to B, C, D, E, F, and G.*

What is the 4th  
6th  
3d  
7th } below A?  
2d  
5th  
8th

*Put similar questions to B, C, D, E, F, and G.*  
What is understood by inversion?

What does the unison if inverted become?

What does the 5th  
3d  
7th } if inverted become?  
4th  
6th  
2d  
8th

## CHAPTER IX.

## MARKS OF TRANSPOSITION, OR THE SHARP, FLAT, AND NATURAL.

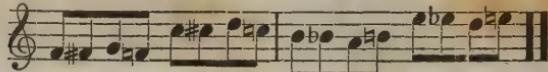
EVERY sound in the natural scale or octave may be raised or depressed a semitone above or below its natural pitch, by *marks of transposition*, called *sharps* and *flats*, and these marks are contradicted by another, called a *natural*. Thus:

A sharp # raises a note one semitone.

A flat b lowers note one semitone.

A natural = contradicts either a sharp or a flat, and signifies that the note before which it is placed is to be performed *natural*: consequently it sometimes raises and sometimes lowers the notes—raises them when it contradicts a previous flat, and lowers them when it contradicts a previous sharp.

## EXAMPLE.



When the pitch of a note is altered from its original sound in the scale or key by a *sharp*, *flat*, or *natural*, the character by which it is altered is always added to the letter in naming the sound, as F sharp, C natural, B flat, &c.

The interval of a *tone*, when divided by a sharp or flat, forms two semitones of a different character from each other, the one being a *chromatic* and the other a *diatonic* semitone, according to the situation of the notes in the staff. Thus:

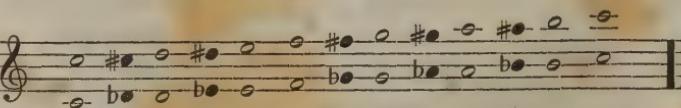
The semitone which occurs between any sharp or flat sound, and the natural note from which it takes its name, as F, F#, or B, Bb, both notes being on the same degree, is called a *minor* or *chromatic semitone*.

The semitone which occurs between any two notes played on different degrees of the staff, as F#, G, or Bb, A, is called a *major* or *diatonic semitone*.

When all the tones among the natural notes are divided into semitones by either sharps or flats, another scale of notes is formed, consisting of semitones only, which is called the *chromatic scale*, and consists, with the octave, of thirteen sounds.

The notes of which this scale is formed, or a part of them, are occasionally introduced in musical pieces; and when such passages occur they are called *chromatic passages*, and usually ascend by sharps and descend by flats.

## CHROMATIC SCALE.



The foregoing example shows,—

1st. That the white keys upon the piano forte represent the seven natural sounds.

2d. That the black keys are placed between those white ones, which are tones from each other, to divide them into semitones.

3d. That each black key is not only a *sharp* note to the white key below it, on the left hand, but also a *flat* note to the white key above it, on the right hand; and consequently that

C $\sharp$  or Db is performed by striking the black key between C, D.

D $\sharp$  or Eb . . . . . D, E.

F $\sharp$  or Gb . . . . . F, G.

G $\sharp$  or Ab . . . . . G, A.

A $\sharp$  or Bb . . . . . A, B.

4th. That as there are no black keys between B, C, and E, F, they are consequently used for the sharp or flat notes to each other: thus, B $\sharp$  is performed by striking C $\natural$ , and E $\sharp$  by striking F $\natural$ ; and, *vice versa*, C $\flat$  is performed by striking B $\natural$ , and F $\flat$  by striking E $\natural$ .

Sharps and flats are used either as *essential* or *accidental* characters.

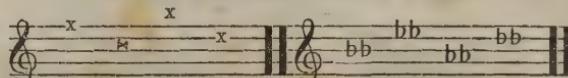
They are called *essential* as used for the *signature of the key* in which the music is composed, when they are placed in a particular order immediately after the clef, at the beginning of the staff, and signify that all the notes of the same name as the line or space on which they are placed are to be performed sharp or flat throughout the piece; and

*Accidental* as they occasionally occur before the notes in the course of a piece, when they affect only the notes to which they are prefixed with all others of the same name *within the same bar*, except when the first note of the following bar happens to be the same as the note altered, then that is generally affected also. The *natural*, being used only to contradict sharps and flats, is always *accidental*.

The natural progression or order of the *sharps*, as essentially applied, is by *fifths ascending* or *fourths descending*; and of the *flats* by *fourths ascending* or *fifths descending*; and F being always the first sharp, and B the first flat, their names and situation in the treble and bass clef staves, in regular progression, occur as follows:—

When it becomes necessary to raise or depress a note that is already sharp or flat, still one semitone higher or lower, other characters are used, called

#### DOUBLE SHARPS AND DOUBLE FLATS.



The *double sharp* raises a note *two semitones* above the natural sound; and the *double flat* depresses a note *two semitones* below the natural sound.

These two characters always occur accidentally, and are usually contradicted by uniting a natural to a single sharp or flat, thus,  $\natural\sharp$  or  $\flat\flat$ .

#### QUESTIONS.

What are marks of transposition?

Explain the use of the  $\sharp$ —the  $b$ —the  $\natural$ .

How is a note named when its pitch is altered by a  $\sharp$ ,  $b$ , or  $\natural$ ?

When a tone is divided into two semitones, how are they distinguished from each other?

What is the semitone called when both notes are upon the same degree?

What is it called when the two notes are upon different degrees?

When all the tones among the natural notes are divided into semitones, what is the scale then called?

How many sounds are contained in the chromatic scale?

Repeat them, ascending by sharps.

Repeat them, descending by flats.

What is shown first by the example? What secondly—thirdly—fourthly?

Are sharps and flats essential or accidental characters?

How are they used as essential characters?

How are they used as accidental characters?

What is the order or progression of sharps and flats?

Name the sharps in their regular order.

Name the flats in their regular order.

When a sharp or flat note is required to be raised or depressed a semitone still higher or lower, what characters are then used?

What difference do the double sharps and double flats make to the notes from their natural pitch?

Are they essential or accidental characters?

How are they contradicted?

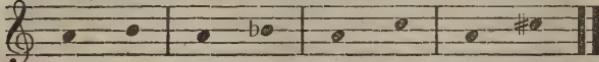
## CHAPTER X.

## CHROMATIC INTERVALS.

As every interval among the natural notes may be *increased* or *diminished* a *semitone*, by one of the two notes of which it is formed being made sharp or flat, so each interval may, according to its extent, reckoning by *semitones*, or *tones* and *semitones*, be a sharp or flat interval: as from A to B there is an interval of a tone, so it is called a *major second*; but if B is flattened it then becomes an interval of a semitone only, and is called a *minor second*; and likewise, as from A to C there is an interval of one tone and one semitone, so it is called a *minor third*; but if C be sharpened, it then becomes an interval of two tones, and is called the *major third*.

## EXAMPLE.

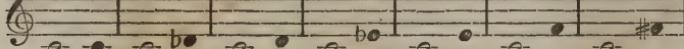
Major 2d.      Minor 2d.      Minor 3d.      Major 3d.



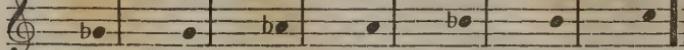
Each of the following intervals has an effect peculiar to itself in the scale; and consequently they are all distinguished by different names, and are either *consonant* or *dissonant*.

## SCALE OF CHROMATIC INTERVALS.

Unison. Perfect.	Minor. 2d.	Major. 3d.	Minor. Major.	3d. Major.	Perfect.	4th. Sharp



Flat. 5th. Perfect.	Minor. 6th.	Major. 7th.	Flat. Sharp.	Octave. Perfect.



The unison is not an interval, but merely considered as such on account of its inversion.

The minor second contains 1 semitone.....	as C	D <b>b</b> .
major second ..... 2 semitones or 1 tone .....	C	D.
minor third ..... 3 ..... 1 tone and 1 semitone.....	C	E <b>b</b> .
major third ..... 4 ..... 2 tones.....	C	E.
perfect fourth ..... 5 ..... 2 tones and 1 semitone .....	C	F.
sharp fourth ..... 6 ..... 3 tones.....	C	F <b>#</b> .
flat fifth ..... 6 ..... 2 tones and 2 semitones .....	C	G <b>b</b> .
perfect fifth ..... 7 ..... 3 tones and 1 semitone .....	C	G.
minor sixth ..... 8 ..... 3 tones and 2 semitones .....	C	A <b>b</b> .
major sixth ..... 9 ..... 4 tones and 1 semitone .....	C	A.
flat seventh ..... 10 ..... 4 tones and 2 semitones .....	C	B <b>b</b> .
sharp seventh ..... 11 ..... 5 tones and 1 semitone .....	C	B.
octave ..... 12 ..... 5 tones and 2 semitones .....	C	C.

The *consonant intervals* are those which have an agreeable relation to each other and please the ear, as both the thirds, the fourth, fifth, eighth, and both the sixths. The *dissonant intervals* are those which are less agreeable to the ear, as both the seconds, the sharp fourth, flat fifth, and both the sevenths.

The fourth, fifth, and octave, are called *perfect*, because they cannot be altered without becoming dissonant; and the thirds and sixths are called *imperfect*, because they may be either major or minor, and still remain consonant.

The *key-note* of any scale is called the *tonic*, because it is the chief sound upon which every piece of music depends, and with which it must terminate.

The *perfect fifth* is called the *dominant* of the key, because, from its connection with the tonic, which is required to be heard after it in the bass at a close, it is said to govern it.

The *perfect fourth* is called the *sub-dominant*, because, being the *fifth below* the key-note, it is also a species of governing note; it is always the last flat to the signature in the major mode, and shows the fourth below it to be the key-note.

The *sharp seventh* is called the *leading note*, because it announces the key by requiring the tonic to be heard after it; it is always the last sharp to

the signatures in the major mode, and shows the note above it to be the key-note.

The thirds and sixths correspond with each other in all keys; for if the third to the key-note is major, the sixth is major also; but if the third is minor, then the sixth is minor. Every duet is chiefly composed of thirds and sixths, because from their varied succession of major and minor intervals, they are extremely pleasing to the ear, and are the only intervals which are allowed to proceed in *similar motion* ascending and descending through the scale or octave. The third at a close always decides the mode, whether it be major or minor, in which the piece is composed.

## QUESTIONS.

Why are intervals distinguished by the terms major and minor?

Have they peculiar effects?

Describe the chromatic intervals from the scale.

What is the difference between consonant and dissonant intervals?

What is the difference between perfect and imperfect intervals?

Why is the key-note called the tonic? Why is the perfect fifth called the dominant?

Why is the perfect fourth called the sub-dominant?

Why is the sharp seventh called the leading note?

What distinguishing character do the thirds and sixths bear to the key?

## CHAPTER XI.

## MAJOR KEYS AND SIGNATURES.

A key in music comprehends a scale of *eight progressive sounds*, separated in a particular order by *five tones and two semitones*; and the first or lowest sound, being the foundation of the others, is called the *key-note or tonic*.

Any one of the twelve sounds in the chromatic scale may be taken as a key-note either in the major or in the minor mode; consequently there are *twenty-four keys* in music, namely, *twelve major and twelve minor*; and the sharps or flats necessary to their formation are always placed at the beginning of the staff immediately after the clef, and are called the *signature*.

Every piece of music is composed in a particular key, which must always be kept in mind during the performance of it; for although a *modulation* or change may take place from one key to another in the course of the piece,

yet, by the *rules of composition*, every regular piece ought to return to and finish in the original key; and the piece is said to be composed in the key of C, if C is the last or lowest note in the bass at the close of it; and the third above that note always shows whether the key is major or minor.

The *natural major key or scale* begins and ends with C; and as the *two semitones* among the natural notes occur between E, F, and B, C, which notes become the third and fourth, and the seventh and eighth of the scale, the order or progression of the sounds by tones and semitones ascending and descending is as follows:—



All other keys in the major mode are similar in their progression to the natural key; for if any other note except C is taken as the key-note, then some of the notes must be raised or depressed by sharps or flats, to regulate the intervals precisely in the same order by tones and semitones from such new key-note: thus, all keys requiring sharps or flats are merely *transpositions* of the natural scale, by changing the key-note to another note either higher or lower.

The *natural major scale*, if divided into *two parts*, forms a double series of *four sounds*, similar in their progression, and called *tetrachords*; each tetrachord consisting of *two tones and one semitone*, with the semitone between the two highest sounds, and separated by the interval of a tone, called the *tone of disjunction*.

## EXAMPLE.

## ELEMENTARY INSTRUCTION.

Every scale has two others immediately connected with it; one on the fifth above, or *dominant*, which requires an additional sharp to the signature, and the other on the fifth below, or *sub-dominant*, which requires an additional flat to the signature; these are called its *attendant keys*. Thus each tetrachord forms a part of another scale; the upper tetrachord, commencing with the dominant, forms the lower tetrachord of the key requiring an additional sharp; and the lower tetrachord, commencing with the sub-dominant, forms the upper tetrachord of the key requiring an additional flat.

Thus the regular progression of the keys, as they require *sharps*, is by fifths ascending or fourths descending, each successive key commencing upon the *dominant* of the last key, with the *fourth* of that scale sharpened to make the sharp seventh or *leading note* of the following scale.

## EXAMPLE.

And the regular progression of the keys, as they require *flats*, is by fourths ascending or fifths descending, each successive key commencing upon the *sub-dominant* of the last key, with the *seventh* of that scale flattened, to make the perfect fourth or *sub-dominant* of the following scale.

## EXAMPLE.

When the whole series of the twelve major or minor scales are passed through in regular succession, they form a *circle of keys*, which is termed *major* or *minor*, according to the mode.

## QUESTIONS.

What is a key in music?

How many keys are there?

How is the key ascertained in which a piece is composed?

Where do the semitones occur in the major scale?

Describe the progression of the sounds ascending and descending by tones and semitones.

Are all major keys similar in their progression?

What does the major scale form, when divided into two equal parts?

What is the interval between the divisions called?

What is understood by attendant keys?

How do the two tetrachords form parts of the scales of the attendant keys?

What is the progression of the keys as they require sharps?

What is the progression of the keys as they require flats?

When the twelve major or minor keys are passed through in succession, what are they called?

## CHAPTER XII.

## MINOR KEYS AND SIGNATURES.

The natural minor key or scale begins and ends with A; thus the semitones occur between the second and third and the fifth and sixth from the keynote; but as every ascending scale must have a *leading note* or *sharp seventh*, the seventh, when followed by the eighth, requires an accidental sharp before it, to make the interval between those two sounds a semitone only; and the sixth is also raised by an accidental sharp, that the interval between the sixth and seventh may not be greater than a tone,\* thus, in *ascending*, the semitone which lies between the fifth and sixth is removed to between the seventh and eighth, by accidental sharps placed before the sixth and seventh; but in *descending*, the sharps are omitted, and this semitone takes its natural position between the fifth and sixth.

## MINOR SCALE.

\* Authors frequently introduce in their compositions the seventh raised without the sixth, particularly in descending; and whenever this occurs there is an interval between those two sounds, consisting of three semitones, and called the *extreme sharp second*. As this progression, however, destroys the regular order of the scale, which ought to consist of tones and semitones only, it must always be considered rather as a license than a natural progression.

This example shows that the minor scale differs from the major, not only in the situation of the two semitones, but also in the variation of the scale in ascending and descending; the sixth and seventh, in ascending, requiring accidental sharps to be placed before them, which are omitted in descending: consequently, that the number of sharps or flats necessary to the signature is to be ascertained only by the descending order of the sounds.

Every minor key has a practical relation to, and originates from, the major key, which has the same common signature, and is called its *relative key*, the key-note of which is a minor third below that of the major; thus, the minor key of A is the relative to the major key of C; and the minor key of E is the relative to the major key of G; consequently, the signatures being the same, they do not decide the *mode* in which a piece is composed; but the third above the key-note, which is major in a major key, and minor in a minor key, always does.

### EXAMPLE.

Major Key of C.

Relative Minor Key of A.

Major Key of G.

Relative Minor Key of E.

The regular progression of the keys, as they require sharps or flats, is the same in the minor mode as in the major; thus, each successive key with sharps commences upon the fifth or dominant of the last key; and A

being the natural minor key, E is the next, B the next, &c.; and with flats each successive key commences upon the fourth or sub-dominant of the last key, thus, A, D, G, &c.

## QUESTIONS.

Where do the semitones naturally occur in the minor scale?

What difference takes place in the ascending order of the sounds?

Describe the progression of the notes by tones

and semitones, ascending and descending. How is the proper signature to a minor scale ascertained?

Why are minor keys called the relatives to the major keys with the same signatures?

As the signature to a major key and its relative minor are the same, how is the mode ascertained?

Is the progression of the keys the same in the minor as in the major?

Describe the progression.

CHAPTER XIII.

## TRANSPOSITION AND THE METHOD OF ASCERTAINING THE KEY.

WHEN a change is made in the *pitch* of a composition, either in the writing or performance of it, whereby the whole is removed from its original key into another key higher or lower, it is said to be *transposed*.

In transposing a piece of music, it is necessary to observe that every interval throughout the piece must be preserved the same as in the original key, and that consequently the mode, whether it be major or minor, must always remain the same; that the sharps or flats necessary to the adopted key must be introduced as the signature, and that all the notes raised or depressed by accidental sharps, flats, or naturals, in the course of the piece, must still remain in that state, whatever may be the signature, always recollecting that the natural, where it contradicts a sharp or a flat, raises or lowers the notes a semitone, the same as sharps or flats raise or depress the natural notes.

Transposition is generally adopted for the purpose of adapting a piece of music to some particular instrument for which it was not originally composed, or to suit the capacity of some particular voice, that it may be rendered more easy of execution; and although in such cases it is extremely useful, yet it is a fact unaccounted for that different keys have their

## ELEMENTARY INSTRUCTION.

different characters, and that a transposed key will not produce the same effects as the original key.

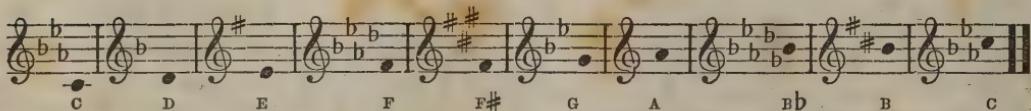
The following example shows the signature and key-note to all the different keys in which compositions are usually written, both in the major

and minor mode; by which it will be seen, upon reference to the original key, that, if the piece is required to be *higher*, one of the keys must be adopted on the *right hand* of it; but if *lower*, then one of the keys on the *left hand* of it, according to the interval proposed.

## MAJOR KEYS.



## MINOR KEYS.



The key-note in every major scale is the next degree above the last sharp or a fourth below the last flat of the signature; and in every minor scale it is the next degree below the last sharp or a third above the last flat of the signature.

The *mode* in which a piece of music is composed may generally be ascertained by its commencement, and observing, if accidental sharps or naturals frequently occur, which, if the key is minor, become necessary to raise the sixth and seventh of the scale; but if none appear, it may then be concluded that the key is major.

## QUESTIONS.

What is transposition?

What are the rules necessary to be observed in transposing?

Why is transposition adopted?

Name the major keys and signatures generally used.

Name the minor keys and signatures generally used.

How is the key-note ascertained by the signature?

How is the mode ascertained in which a piece is composed?

## CHAPTER XIV.

## CHORDS.

A *chord* is a combination of sounds related to one another, and making *harmony* together, and is complete with three sounds; for if a fourth is added, one of the three must be repeated in its octave, or it becomes a discord.

All the varieties produced in harmony are derived from two principal or fundamental *chords*: one *consonant*, called the *common chord*; and the other *dissonant*, called the *discord of the seventh*.

The *common chord* consists of a bass note, as the fundamental sound, with its major or minor third and perfect fifth; to which the octave to the bass may be added; and then admits of three different positions by reversing the order of the sounds.

# ELEMENTARY INSTRUCTION.

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## MAJOR COMMON CHORD.

1st position. 2d position. 3d position.

Fundamental sound.      Fundamental sound.

This chord constitutes the natural harmony of the key, and the third proves whether the key is major or minor; and although the second position in reality consists of a fifth, eighth, and tenth—and the third position of an eighth, tenth, and twelfth—yet, as the tenth and twelfth are the octaves to the third and fifth, they are also called by the names of third and fifth, notwithstanding their distance from the bass; and as such they are considered in harmony.

The *discord of the seventh* is formed by adding a flat seventh to the major common chord, and thus a chord is heard of four different sounds. This chord only occurs upon the dominant or fifth of the key; and always requires to be *resolved*, that is, taken away by the descent of the discordant note into the harmony of the key.\* Thus the chord is called the *dominant seventh*; and its bass note is called the governing note, or *dominant of the key*, because the key-note is always required to follow it at a close.

## EXAMPLE.

Key-note.	Dominant.	Chord of the 7th.	Resolution.
—	—	—	—

As the fundamental discord consists of four notes, it admits of four dif-

\* Discords not only require to be *resolved*, but also *prepared*; except in particular cases, where the abrupt introduction of them is intended to produce particular effects. Upon this subject a celebrated author observes, that "the great use of discords is to produce variety, as the ear is soon surfeited with too much consonance; whence it is an established rule, both in Composition and Thorough Bass, that two perfect consonances, two fifths, or two eighths, are never to follow one another directly, either ascending or descending. All such disallowances are avoided

## MINOR COMMON CHORD.

1st position. 2d position. 3d position.

ferent positions, when the octave is added; but each position generally requires a particular position of the common chord to succeed it as its resolution; for the seventh of the dominant must always descend into the third of the key; and the third of the dominant, which is always required to be major, because it is the leading note or sharp seventh of the scale, must ascend to the eighth of the key.

## DISCORD OF THE SEVENTH AND ITS RESOLUTIONS.

1st position. Resolved. 2d position. Resolved. 3d position. Resolved. 4th position. Resolved.

Fundamental sounds.

Thus, the first position resolves into the second position of the common chord.

The second position resolves into the third position of the common chord.

And the third and fourth positions resolve into the first position of the common chord.

The alteration in the position of the notes in the treble does not alter the nature of either the common chord or chord of the seventh; for while the fundamental sound is continued as the bass note, the chord remains the same; but if one of the other notes of which either chord consists be taken as the bass note, then the chord is said to be *inverted*, and assumes a different character, although derived from the original chord.

## QUESTIONS.

What is a chord?

What are the principal chords?

What notes form the common chord?

How is this chord connected with the key?

Are distant intervals always considered as within the octave?

What notes form the discord of the seventh?

Is it necessary that the discord should be resolved?

Why is it called the dominant seventh?

Describe the resolution of each position?

Does the variation in the position of the treble notes alter the nature of the chord?

What is meant by inverted chords?

by giving to the upper and lower part a *contrary motion*, that the one may ascend while the other descends. A further use of discords is to raise the expectation, and thereby increase the relish of a succeeding consonance; but then they are not to be introduced abruptly, but in such a manner as to make them natural and easy. This is called their *preparation*; for which this general rule may be laid down—that the note which is to become a discord must first be introduced as a concord, and turn into a discord as it were insensibly."

## ELEMENTARY INSTRUCTION.

The attendant harmonies of every key, whether major or minor, are the common chords of its fourth and fifth, (*sub-dominant* and *dominant*), the latter always carrying a major third, because that note is the leading note or sharp seventh of the scale, and rises to the key-note: thus, in modulation, it is the characteristic note by which a change of key is announced; and in the minor mode, on account of the signature at the clef, it is always known by an accidental  $\#$  or  $\natural$  before it. The natural harmony of the whole octave is comprehended in the common chords of the key, and its two attendant keys; thus, they furnish an accompaniment to the scale without any apparent deviation from it; for, until an accidental  $\#$ ,  $b$ , or  $\natural$ , is introduced, the key is always considered the same.

## CHAPTER XV.

## GRACES OR EMBELLISHMENTS.

THE principal embellishments, introduced in particular passages to heighten their effect and give expression to the music, are the *appoggiatura*, the *turn*, and the *shake*.

Ornamental notes of every description are always *slurred* to, and considered as parts of, the notes they are connected with; consequently they are never reckoned in the division of the bars, but the time given to them in performance is always borrowed or taken from the principal ones they are intended to embellish.

The *appoggiatura* is a small note placed before, and upon the next

degree either above or below, a large one of longer duration. Its chief use is to soften the effect of certain distances, or to avoid an apparent breach of the rules of harmony.

The time given to an *appoggiatura* depends greatly upon the judgment of the performer, and other circumstances. Sometimes it is touched very lightly, only to glide the more gracefully from one note to the other; but generally it may be considered as a *leaning note*, and then requires the accent, and takes half the value of the principal note, if plain, or two-thirds, if dotted; and when it is placed before the upper note of a chord it suspends the time of that note only, and must be struck with the lower ones.

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**APPOGGIATURAS.**

All small notes in groups, or, if single, when they are more than one degree above or below the principal notes to which they belong, must always be performed short or quick, and the accent given to the principal note; and when they are connected by a slur to a note placed before them, they depend on that note for the time given to them, and are called *after notes*.

## SHORT APPOGGIATURAS.

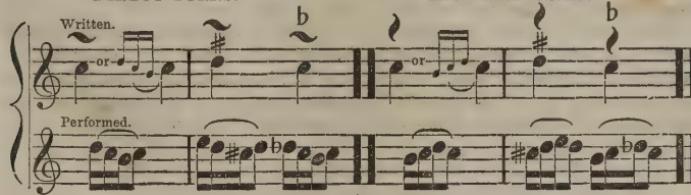
## AFTER NOTES.

The *turn* is expressive of a group of appoggiaturas, and consists of three notes, namely, the note upon which it is made, with the note above and the semitone below it. There are two sorts of turns—the direct or *common turn*, which begins with the note above; and the *inverted turn*, which begins with the note below—both terminating with the principal note. Sometimes the turn is expressed in small notes: in general, however, it is denoted by a small crooked mark  placed over the note.

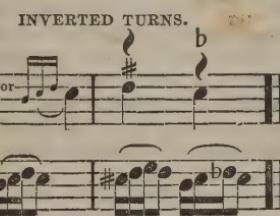
When the note upon which a turn is to be made is of short duration, it should commence with the turn; but when its duration will admit of it, and particularly if it be a dotted note, then the note should first be heard, and the turn made in the middle or latter part of its time. This is sometimes denoted by a dash through the mark: thus .

When a , , or , is placed over or under the mark, it signifies that the highest or lowest note in the turn, according to the situation of the character, is to be sharp, flat, or natural.

## DIRECT TURNS.



## INVERTED TURNS.



## TURNS ON DOTTED AND SUSTAINED NOTES.

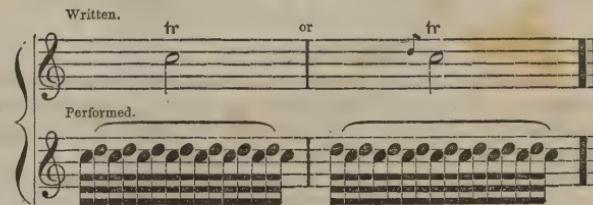


A *shake* is denoted by a small *tr.* (abbreviated from the Italian word *trillo*) placed over a note; and consists of a quick alternate repetition of that note with the note above it, put in equal motion, each being made very articulate, and continued during the principal part of the time or value of the note, and always terminating with it.

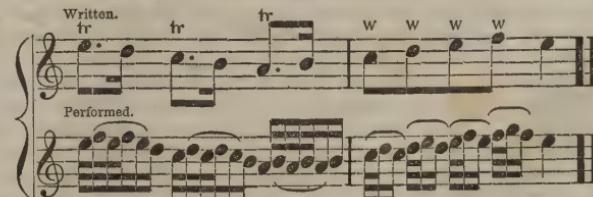
The interval between the two notes of which a shake is formed may be either a tone or a semitone; and it may begin with either the principal or the accessory note: as a general rule, however, the former is to be preferred, and the latter only adopted when indicated by a small note placed before the principal one.

There are different descriptions of shakes: the *transient shake* or *trill* is a short quick shake; the *plain shake*, which, as its name implies, consists only of the two notes which form the shake; and the *perfect shake*, which ends with a turn, and is generally introduced at a pause or close.

## PLAIN SHAKE.



## TRANSIENT SHAKE.



## ELEMENTARY INSTRUCTION.



## QUESTIONS.

What are the principal embellishments used?  
How are they performed and reckoned in the bars?

Describe the use and mode of performing the appoggiatura.  
How are small notes in groups performed?  
Explain the turn.

How is it expressed? How is it performed?  
How is a shake denoted?  
Of what notes does it consist?  
How is it performed?  
Must the interval between the two notes be a tone or a semitone?  
Describe the different sorts of shakes.

## CHAPTER XVI.

## MARKS OF EXPRESSION AND OTHER CHARACTERS USUALLY PLACED TO THE NOTES OR OTHERWISE OCCURRING IN MUSICAL COMPOSITIONS.

THE *crescendo* mark is an angle beginning with the point, and signifies that the sounds are to be gradually increased from soft to loud.

The *diminuendo* mark is an angle ending with the point, and signifies that the sounds are to be gradually decreased from loud to soft. This mark, when applied to a single note, is then called the mark of *emphasis*.

The *swell* consists of the crescendo and diminuendo marks united, and signifies that the note or passage over which it is placed is to begin soft, and, gradually increasing to loud in the middle, is as gradually to diminish, and finish soft. In giving expression to particular passages in a composition, it is always usual to increase the sounds in ascending, and to diminish them in descending, unless marked to the contrary by the composer.

The *slur* or *tie* is an arch or curve line drawn over or under the notes, to show that they are to be performed very smoothly and connectedly. When the notes are upon different degrees, it is called the *slur*; and if only two notes are thus connected, the first should be performed emphatic

and the second rather short or staccato; but when it is placed over two notes on the same degree in the staff, it is then called the *tie*, and joins the two into one; consequently the first only is to be struck, and continued during the time of both. Vide page xii.

The *dash* and *point* are small strokes or dots placed over the notes, to show that they are to be performed *staccato*, that is, shortly and distinctly; making as it were rests between them. The dash requires a more separate and distinct manner of performance than the point.

The *pause* is a semicircle with a dot. This mark, when placed over a note, signifies that a stop is to be made, and the note sustained longer than its proper time; when placed over a rest, that a stop is to be made, and silence observed; and, when placed over a double bar, it shows the end or finishing part.

The *repeating sign* is used to point out the place by a preceding sign, where the performer is to return to. This mark is generally accompanied with the words, *al segno*, which mean, *from the sign*; or the words, *da capo*, which signify go back to, and finish with, the *first part*.

When *two bars* occur at the end of a strain, or part of a movement, with curve lines over them—the one marked with the figure followed by a double bar with dots of repetition, and the other marked with the figure , and occurring after the double bar—the *first* is to be omitted on the repetition of the strain, and the *second* performed instead of it.

## CHAPTER XVII.

## TERMS OR WORDS USED TO INDICATE THE DIFFERENT DEGREES OF MOVEMENT OR STYLE OF PERFORMANCE, WITH ABBREVIATED WORDS.

THE time, with respect to the quickness or slowness in which a movement is to be performed, and its style or character, is generally expressed by some Italian or French word or words placed at the beginning of it; and the mode of expression or effect intended to be given to particular notes or passages as they occur in the movement, is denoted by other abbreviated words; and among the great variety used by different authors (the proper signification of which are, however, frequently very indefinite) the following are the most common.

## WORDS INDICATING THE TIME OF A MOVEMENT.

**GRAVE**, very slow and solemn.  
**ADAGIO**, very slow and expressive.  
**LARGO**, slow and measured.  
**LENTO**, slow and sustained.  
**LARGHETTO**, not so slow as Largo.  
**ANDANTINO**, rather slow and pleasing.  
**ANDANTE**, not so slow as Andantino.

**ALLEGRETTO** or **MODERATO**, in moderate time, pleasing.  
**ALLEGRO**, gay, rather brisk and lively.  
**VIVACE**, quick and animated.  
**SPIRITO**, with spirit.  
**BRIO**, brilliantly.  
**PRESTO**, quick.  
**PRESTISSIMO**, very quick.

WORDS RELATING TO THE EXPRESSION AND STYLE  
OF PERFORMANCE.

**A**, in, for; as **A TEMPO**, in strict time.  
**ACCELERANDO**, accelerate or increase the time.  
**AD LIBITUM**, at pleasure.  
**AFFETUOSO**, affectingly, tenderly.  
**AGITATO**, agitated, impassioned.  
**AL SEGNO**, repeat from the preceding sign **S** to the double bar.

**AMOROSO**, amorously, tenderly.  
**ANIMATO**, animated, with spirit.  
**ARCO**, play with the bow.  
**ARIOSO**, in the style of an air, melodious.  
**ARPEGGIO**, the notes in the chord to be spread or played quickly one after the other.  
**ASSAI**, moderately; as **ALLEGRO ASSAI**, moderately quick.  
**BIS**, twice—the notes to be repeated.  
**BRILLANTE**, brilliantly, animated.  
**BRIO** or **CON BRIO**, with spirit.  
**CADENZA**, an extempore flourish.  
**CALANDO**, diminish the sound and time.  
**CANTABILE**, smoothly, in a singing style.  
**CODA**, the concluding phrase.  
**Con**, with; as **CON ESPRESSIONE**, with expression.

**CRESCENDO**, increase the sounds gradually.  
**DA CAPO**, repeat the first part or strain.  
**DIMINUENDO**, diminish the sounds gradually.  
**DOLCE**, softly, sweetly.  
**ESPRESSIVO**, expressive, with feeling.  
**FINE**, the end.  
**FINALE**, the last movement.  
**FORTE**, loud.  
**FORTISSIMO**, very loud.  
**FORZANDO**, with force, emphatic.  
**FIURIOSO**, furiously, with energy.  
**GIUSTO**, exact, strict.  
**GRAZIOSO**, gracefully.  
**LEGATO**, smoothly, connectedly.  
**LOCO**, play the notes as written. Used after and to contradict 8va alta.  
**MAESTOSO**, boldly, pompously.  
**MANCANDO** or **MORENDO**, diminish the sounds gradually.  
**MOLTO**, much, very; as **ALLEGRO MOLTO**, very quick.  
**MEZZO**, half, the medium between soft and loud.  
**NON**, not; **NON TROPPO**, not very.

**OBLIGATO**, essential, not to be dispensed with.

**OTTAVA ALTA**, play the notes an octave higher.

**PASTORALE**, in a rural style, moderately slow.

**PEDAL**, press down the pedal with the foot, to sustain the sounds.

**PERDENDOSI**, diminish the sounds gradually.

**PIANO**, soft.

**PIANISSIMO**, very soft.

**PIU**, more or very.

**Poco**, a little.

**POMPOSO**, in a pompous, dignified style.

**PRIMO**, the first or upper part.

**PIZZICATO**, play with the finger.

**RALLENTANDO** or **RITARDANDO**, slacken the time by degrees.

**RINFORZANDO** or **RINFORZATO**, increase the sounds.

**SCIOLTO**, distinctly.

**SCHERZANDO**, in a playful manner.

**SEMPRE**, always.

**SECONDO**, the second or under part.

**SENZA**, without; as **SENZA ORNAMENTI**, without ornaments.

**SEGUE**, continue the notes in the same style or manner as the preceding.

**SICILIANO**, a pastoral movement.

**SPORZANDO** or **SFORZATO**, with force, emphatic.

**SLENTANDO**, slacken the time.

**SMORZANDO**, diminish or smother the sounds.

**SOSTENUTO**, sustain the sounds.

**SOTTO VOCE**, in an under voice or tone.

**STACCATO**, shortly, distinctly, and detached.

**TACET**, silent.

**TASTO SOLO**, play without chords.

**TEMPO**, time; as **TEMPO PRIMO**, in the original time.

**TENUTO**, sustain the sound its full value.

**TREMANDO**, tremulously, agitated.

**TUTTI**, all the parts together.

**VIGOROSO**, vigorously, with energy.

**VOLTI** or **VOLTI SUBITO**, turn over quickly.

**UNISONI**, in unison or octaves.

## ABBREVIATED WORDS.

**ACCEL.**, accelerando.

**AD<sup>o</sup>**, adagio.

**AD LIB.**, ad libitum.

**AL<sup>o</sup>**, allegro.

**ARP<sup>o</sup>**, arpeggio.

**CAL<sup>o</sup>**, calando.

**CRES<sup>o</sup>**, crescendo.

**D. C.**, da capo.

**DIM<sup>o</sup>**, diminuendo.

**DOL.**, dolce.

**ESPRESS<sup>o</sup>**, espressivo.

**F.**, forte.

**FF.**, fortissimo.

**Fz.**, forzando.

**LEG.**, legato.

**L.**, left hand.

**MEZZ.**, mezzo.

**8VA.**, ottava.

**P.**, piano.

**P.**, pianissimo.

**PED.**, pedal.

**PER.**, perdendosi.

**PIZ.**, pizzicato.

**R.**, right hand.

**RINF.**, rinforzando.

**RAL.**, rallentando.

**RIT<sup>o</sup>**, ritardando.

**SCHER.**, scherzando.

**SEG.**, segue.

**SEM.**, sempre.

**SEN.**, senza.

**SF.**, sforzato.

**SMOR.**, smorzando.

**SOS.**, sostenuto.

**STAC.**, staccato.

**T.**, tutti.

**TEM.** 1<sup>mo</sup>, tempo primo.

**TEN.**, tenuto.

**T. S.**, tasto solo.

**VAR.**, variation.

**V. S.**, volti subito.

**UNI.**, unisoni.

# VOCAL EXERCISES.

ARRANGED BY S. JACKSON.

## DIATONIC SCALE OF C MAJOR.

Exercise 1, should be practiced with two, three, and four crotchets in each measure, (or the time subdivided as the teacher may direct,) to illustrate the different kinds of notes, rests, dots, &c.

1.

DO RE MI FA SOL LA SI DO DO SI LA SOL FA MI RE DO

In singing Exercise 2, the tone at first should be soft, then gradually swell to nearly the utmost power of the voice, and then gently diminish to its original delicacy; taking care at its termination that the breath be not entirely exhausted, or that by increasing the power of a note, it does not become too sharp, or "vice versa," too flat.

2.

DO RE MI FA SOL LA SI DO DO SI LA SOL FA MI RE DO

## ANALYSIS OF THE SECOND.

3.

DO RE MI FA SOL LA LA SI SI DO DO SI SI LA LA SOL SOL FA FA MI MI RE RE DO

## ELEMENTARY INSTRUCTION.

xxxii

In practicing the following Exercises on Intervals, the pupil is required to supply the proper syllables to the intermediate conducting notes, (marked with crotchet heads,) until the desired Interval is fully established on the ear, and the pupil is able to sing the extreme tones which form it, with confidence, firmness, precision, and without the aid of the intervening notes already described as conductors.

### ANALYSIS OF THE THIRD.

**4.**

DO MI RE FA MI SOL FA LA SOL SI LA DO DO LA SI SOL LA FA SOL MI FA RE MI DO

### ANALYSIS OF THE FOURTH.

**5.**

DO FA RE SOL MI LA FA SI SOL DO DO SOL SI FA LA MI SOL RE FA DO

### ANALYSIS OF THE FIFTH.

**6.**

DO SOL RE LA MI SI FA DO DO FA SI MI LA RE SOL DO

## ELEMENTARY INSTRUCTION.

## ANALYSIS OF THE SIXTH.

## ANALYSIS OF THE SEVENTH.

## ANALYSIS OF THE OCTAVE.

## RECAPITULATORY EXERCISES ON INTERVALS.

10.

The image shows three staves of musical notation for elementary instruction on intervals. The notation is in common time (indicated by a 'C') and consists of quarter notes and rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: DO RE DO MI DO FA DO SOL DO LA DO SI DO DO DO RE RE MI RE FA RE SOL RE LA RE SI RE DO RE RE RE MI. The second staff begins with a bass clef and a key signature of one sharp (F#). The lyrics are: MI FA MI SOL MI LA MI SI MI DO MI RE MI MI MI MI RE MI DO MI SI MI LA MI SOL MI FA MI MI MI RE. The third staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: RE DO RE SI RE LA RE SOL RE FA RE MI RE RE RE DO DO SI DO LA DO SOL DO FA DO MI DO RE DO DO DO DO. The letter 'C' is centered at the bottom of the third staff.

## ELEMENTARY INSTRUCTION.

## INTERVALS ON ONE SYLLABLE.

In the following Exercises all slurred notes are to be sung on the same syllable with which each group begins.

## 11. SECONDS.

Musical notation for intervals of seconds. The music is in common time (indicated by 'c') and consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The notes are slurred together in groups of two. Below the notes, the corresponding musical intervals are labeled: DO RE MI FA SOL LA SI DO RE MI MI RE DO SI LA SOL FA MI RE DO. The music continues in a repeating pattern.

## 12. THIRDS.

Musical notation for intervals of thirds. The music is in common time (indicated by 'c') and consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The notes are slurred together in groups of three. Below the notes, the corresponding musical intervals are labeled: DO RE MI FA SOL LA SI DO MI RE DO SI LA SOL FA DO. The music continues in a repeating pattern.

## 13. FOURTHS.

Musical notation for intervals of fourths. The music is in common time (indicated by 'c') and consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The notes are slurred together in groups of four. Below the notes, the corresponding musical intervals are labeled: DO RE MI FA SOL LA SI DO MI RE DO SI LA SOL FA DO. The music continues in a repeating pattern.

ELEMENTARY INSTRUCTION.

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14. FIFTHS.

Handwritten musical score for Exercise 14: FIFTHS. The score consists of two staves. The top staff is in treble clef (C) and the bottom staff is in bass clef (F). The music is in common time. The notes are eighth notes. The vocal line is labeled with the solfège scale: DO RE MI FA SOL LA SI DO MI RE DO SI LA SOL RE DO. The piano accompaniment provides harmonic support with eighth-note chords.

15. SIXTHS.

Handwritten musical score for Exercise 15: SIXTHS. The score consists of two staves. The top staff is in treble clef (C) and the bottom staff is in bass clef (F). The music is in common time. The notes are eighth notes. The vocal line is labeled with the solfège scale: DO RE MI FA SOL RE DO MI RE DO SI LA RE DO. The piano accompaniment provides harmonic support with eighth-note chords.

16. SEVENTHHS.

OCTAVES.

Handwritten musical score for Exercise 16: SEVENTHHS and OCTAVES. The score consists of two staves. The top staff is in treble clef (C) and the bottom staff is in bass clef (F). The music is in common time. The notes are eighth notes. The vocal line is labeled with the solfège scale: DO RE MI FA MI RE DO SI DO RE MI MI RE DO. The piano accompaniment provides harmonic support with eighth-note chords.

## ELEMENTARY INSTRUCTION.

17.

THREE NOTES ON ONE SYLLABLE.

Musical notation for Exercise 17, featuring two staves of music. The top staff is in treble clef, 6/4 time, and the bottom staff is in bass clef, 6/4 time. Both staves show a continuous sequence of notes grouped by vertical bar lines. Below each staff, the corresponding musical notes are labeled with their solfège names: DO, RE, MI, FA, SOL, LA, SI, DO, MI, RE, DO, SI, LA, SOL, FA, DO. The notes are grouped into triplets, with each triplet occupying one syllable.

18.

FOUR NOTES ON ONE SYLLABLE.

Musical notation for Exercise 18, featuring two staves of music. The top staff is in treble clef, C time, and the bottom staff is in bass clef, C time. Both staves show a continuous sequence of notes grouped by vertical bar lines. Below each staff, the corresponding musical notes are labeled with their solfège names: DO, RE, MI, FA, SOL, LA, SI, DO, DO, RE, MI, FA, MI, SOL, DO. The notes are grouped into quadruplets, with each quadruplet occupying one syllable.

# ELEMENTARY INSTRUCTION.

xxxvii

The following Exercise is intended to enable the pupil to sing intervals without hesitation. While the Bass sings the scale of C, the Treble takes the attendant Harmonies of the Key, in Arpeggio.

**19.**

DO MI SOL DO SI SOL FA RE DO MI SOL DO LA DO LA FA MI SOL DO MI FA LA DO LA SOL RE SI SI SOL DO

DO RE MI FA SOL LA SI DO LA RE DO SI RE SOL SI RE SI SOL SI DO SOL MI DO SI SOL RE SI DO

DO SI LA SOL FA MI RE DO

**20.**

DO MI SOL DO SI SOL FA RE DO MI SOL DO LA DO LA FA MI SOL DO MI FA LA DO LA SOL RE SI SI SOL DO

DO SI LA SOL FA MI RE DO

SOL DO MI DO RE SI SI SOL RE DO LA RE DO SI RE SOL SI RE SI SOL SI DO SOL MI DO SI SOL RE SI DO DO

DO SI LA SOL FA MI RE DO

## CHROMATIC SCALE.

21.

## DIFFERENCE BETWEEN THE MAJOR AND MINOR SCALES.

In any key, the Mode or Scale is MAJOR (or greater) when the third of the scale is situated at the distance of two whole tones from the tonic; but the Mode or Scale is MINOR when the interval of the third from the tonic contains one tone and a semitone only.

The Scale of C, (Exercise 1,) is a Major Scale or Mode, because from DO to MI is a major third. The Scale of C Minor is found below.

## ASCENDING SCALE OF C MINOR.

Let the pupils now Sol-Fa the following Scale, first with the LA $\sharp$ , (omitting the LA $\flat$ .) and afterwards sing the LA $\sharp$ , (omitting the LA $\flat$ .)

22.

3d always Minor.

6th variable,  
in ascending.7th variable,  
in ascending.

REMARK.—1st. The Third above the TONIC or KEY-NOTE is always minor in the minor mode.

2d. The Sixth may be depressed, or remain as in major.

3d. The Seventh remains as in major, to preserve its character as a leading note.

## DESCENDING SCALE OF C MINOR.

Let the pupils now Sol-Fa the following Scale, first with the  $\text{si}\flat$ , (omitting the  $\text{si}\sharp$ ), and then the  $\text{si}\sharp$ , (omitting the  $\text{si}\flat$ ).

**23.**7th variable,  
in descending.6th always Minor  
in descending.

3d always Minor.

**REMARK.**—The Seventh is depressed, or, it remains as in major.  
The Sixth and Third are always minor in descending.

## RELATIVE MINORS.

Every major key has its relative minor, the key-note of which is found by descending four semitones, or a minor third, commencing with the note of the major key: they are called Relative Minors, because they require the same number of sharps or flats for the Signature, as will be perceived in the following Table. The semibreve shows the major key-note and the dot the minor key-note.

C major or A minor.	G major or E minor.	D major or B minor.	A major or F $\sharp$ minor.	E major or C $\sharp$ minor.	B major or G $\sharp$ minor.	F $\sharp$ major or D $\sharp$ minor.
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F major or D minor	B $\flat$ major or G minor.	E $\flat$ major C minor.	A $\flat$ major or F minor.	D $\flat$ major or B $\flat$ minor.	G $\flat$ major or E $\flat$ minor.
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*P. R. guttuliferum* G.

*var. ciliatum* G.

# SACRED HARMONY.

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PRAISE. C. M.

S. JACKSON.

A musical score for three voices (Soprano, Alto, Bass) in common time (C). The vocal parts are arranged in three staves. The soprano staff begins with a treble clef, the alto with an alto clef, and the bass with a bass clef. The vocal parts sing in unison. The piano accompaniment is written in two staves below the vocal parts, also in common time (C). The piano part consists of eighth-note chords and bass notes. The score includes a page number '1' at the bottom center.

O for a thou-sand tongues to sing My great Re-deem-er's praise ! The glo-ries of my God and King, The tri-umphs of his grace !

## CHELSEA. C. M.

THOMAS ATTWOOD.

Come, O thou all - vic - to - rious Lord, Thy power to us make known; Strike with the ham - mer of thy word, And break these hearts of stone.

## ST. ANN'S. C. M.

DR. CROFT. 1700.

Lift up your hearts to things a - bove, Ye followers of the Lamb, And join with us to praise his love, And glo - ri - fy his name.

## THAXTED. C. M.

BEETHOVEN.

3

O that thou wouldest the hea - vens rend, In ma - jes - ty come down; Stretch out thine arm om - ni - po - tent, And seize me for thine own!

## COWPER. C. M.

S. JACKSON.

O for a clo - ser walk with God, A calm and heav'n-ly frame; A light to shine up - on the road That leads me to the Lamb.

## OATLANDS. C. M.

T. CLARK.

Musical score for "OATLANDS. C. M." featuring two staves. The top staff is for the voice in common time with a key signature of one sharp. The bottom staff is for the piano in common time with a key signature of one sharp. The lyrics are:

Let eve - ry tongue thy good - ness speak, Thou sove - reign Lord of all; Thy strength'ning hands up - hold the weak,

Continuation of the musical score. The top staff shows a continuation of the melody. The bottom staff shows the piano accompaniment, with the word "PIA." above the first measure and "FOR." above the third measure.

And raise the poor that fall - - -  
And raise the poor that fall - And raise the poor that fall - And raise the poor that fall.

## FESTIVAL. C. M.

S. JACKSON.

5

Come, let us join our cheer-ful songs With an - gels round the throne; Ten thou-sand thou-sand are their tongues, But all their joys are one.

## ST. STEPHEN'S. C. M.

JOHN JONES.

My Sa - viour, my al - migh - ty friend, When I be - gin thy praise, Where will the grow - ing num - bers end— The num - bers of thy grace?

## QUEBEC CHAPEL. C. M.

J. PADDON.

Whose cheerful hearts in bands u - nite Of har-mo-ny and love!

Lo! what an en - ter - tain - ing sight Those friend - ly bre-thren prove, Whose cheer-ful hearts in bands u - nite Of har - mo-ny and love!

Whose cheerful hearts in bands u - nite Of har-mo-ny and love!

## BARBY. C. M.

WM. TANSUR. 1760.

Je - sus, to thee I now can fly, On whom my help is laid; Op-prest by sins, I lift my eye, And see the sha - dows fade.

## GUARDIAN. C. M.

VULPIUS.

7

Giv-er and guar-dian of my sleep, To praise thy name I wake; Still, Lord, thy help-less ser-vant keep, For thine own mer-cy's sake.

## BEDFORD. C. M.

WM. WHEALL.

All praise to our re-deem-ing Lord, Who joins us by his grace, And bids us, each to each re-stored, To ge-ther seek his face.

## REPOSE. C. M.

S. JACKSON.

Fa - ther, I stretch my hands to thee, No oth - er help I know; If thou with - draw thy - self from me, Ah, whith-er shall I go?

## ABRIDGE. C. M.

I. SMITH.

When all thy mer - cies, O my God, My ri - sing soul sur - veys, Tran - sport-ed with the view, I'm lost In won - der, love, and praise!

## SWANWICK. C. M.

LUCAS.

9

Three staves of musical notation for three voices (Soprano, Alto, Bass) and piano. The music is in common time (indicated by '2') and consists of measures 1 through 10. The vocal parts are in soprano, alto, and bass clef. The piano part is in bass clef. The lyrics are as follows:

E - ter - - nal Wis - - dom! thee we praise, Theo the cre - a - - tion sings: With thy loved

Three staves of musical notation for three voices (Soprano, Alto, Bass) and piano, continuing from the previous page. The music is in common time (indicated by '2') and consists of measures 11 through 20. The vocal parts are in soprano, alto, and bass clef. The piano part is in bass clef. The lyrics are as follows:

name, rocks, hills, and seas, And heaven's high pa - - lace rings— And heaven's high pa - - lace rings.

## LENOAL. C. M.

J. J. BEHRENS.

When all thy mer - cies, O my God, My ri - sing soul sur - veys, Tran - sport-ed with the view, I'm lost In won - der, love, and praise!

## DUNDEE. C. M.

When shall I see the wel - come hour That plants my God in me! Spi - rit of health, and life, and power, And per - fect li - ber - ty?

## DESIRE. C. M.

S. JACKSON.

11

Music for Desire. C. M. in common time, key of C major. The score consists of three staves: soprano, alto, and bass. The lyrics are:

Come, Lord, and claim me for thine own, And reign thy - self in me; In my poor heart e - rect thy throne, And make me tru - ly free.

## MARTYRDOM. C. M.

GAMBLE.

Music for Martyrdom. C. M. in common time, key of C major. The score consists of three staves: soprano, alto, and bass. The lyrics are:

O that I could my Lord re - ceive, Who did the world re - deem; Who gave his life that I might live A life con - ceal'd in him!

## R E Q U E S T. C. M.

S. J. GOODENOUGH.

Come, Ho - ly Spi - rit, heav'n-ly Dove, With all thy quick'ning powers, Kin - dle a flame of sa - cred love In these cold hearts of ours.

## B R A I N T R E E. C. M.

The Lord of Sab - bath let us praise, In con - cert with the blest, Who, joy - ful in har - mo - nious lays, Em - ploy an end - less rest.

## HARMONY. C. M.

COOMBS.

13

A handwritten musical score for two voices and piano. The music is in common time and G major. The vocal parts are written in soprano and alto clefs, and the piano part is in bass clef. The score consists of six staves. The first three staves are for the voices, and the last three staves are for the piano. The lyrics are written below the vocal staves. The piano part includes bass notes and harmonic chords.

Let eve - - ry mor - - tal ear at - tend, And eve - - ry heart re - joice;

The trum - - pet of the gos - - pel sounds With an in - vit - - ing voice.

## CHARMOOUTH. C. M.

DR. WAINWRIGHT.

Great God! to me the sight af - ford To him of old al - low'd; And let my faith be-hold its Lord, De - scend-ing in a cloud!

## CONTENTMENT. C. M.

S. JACKSON.

Fa - ther of mer-cies, in thy word What end - less glo - ry shines! For ev - er be thy name a - dored For these ce - les - tial lines.

## COVENANT. C. M.

REV. G. COLES.

15

Blest be the dear u - nit - ing love That will not let us part; Our bo - dies may far off re - move, We still are one in heart.

## COLCHESTER. C. M.

A. WILLIAMS.

Ce - les - tial Dove, de - scend from high, And on the wa - ter brood; Come, with thy quick'ning power ap - ply The wa - ter and the blood.

## H O P E. C. M.

S. JACKSON.

With joy we med - - i - - tate - - the grace Of our High Priest a - bove;

His heart is made of ten - - - der - ness, His bow - - els melt with love.

DUETT.

Org.

## RESIGNATION. C. M.

T. CLARK.

17

Fa - ther, to thee my soul I lift; My soul on thee de - pends; Convinced that eve - ry per - fect gift From thee a - lone de - scends.

## TIVERTON. C. M.

GRIGG.

O for a heart to praise my God, A heart from sin set free; A heart that al - ways feels thy blood So free - ly spilt for me.

## GRATITUDE. C. M.

S. JACKSON.

Je - ho - vah, God the Fa - ther, bless, And thy own work de-fend! With mer - cy's out-stretch'd arms em - brace, And keep us to the end.

## M E A R. C. M.

O why did I my Sa - viour leave, So soon un - faith - ful prove! How could I thy good Spi - rit grieve, And sin a - gainst thy love!

## KENDALL. C. M.

CLARK.

19

My God, the spring of all my joys, The life of my delights,

The glo - - ry of my bright - - est days, And com - - fort of my nights !

## BRISTOL. C. M.

DR. EDWARD HODGES. 1819.

Still, for thy lov-ing kind-ness, Lord, I in thy tem-ple wait; I long to find thee in thy word, Or at thy ta-ble meet.

## BURLINGTON. C. M.

J. F. BURROWS.

For ev-er here my rest shall be, Close to thy bleed-ing side; This all my hope, and all my plea, For me the Sa-viour died.

## HAPPINESS. C. M.

NICHOLAUS HERRMANN. 21

There is a land of pure de - light, Where saints im - mor-tal reign; In - fi - nite day ex - cludes the night, And plea-sures ba - nish pain.

## COMFORT. C. M.

S. JACKSON.

I'll bid farewell to eve-ry fear, And wipe my weep-ing eyes.

When I can read my ti - tle clear To man - sions in the skies, I'll bid farewell to eve - - - ry fear, And wipe my weep-ing eyes.

## CHRISTMAS. C. M.

G. F. HANDEL.

Shep - herds, re - joice! lift up your eyes, And send your fears a - - way; News from the

This section contains four staves of musical notation. The top staff is in common time (indicated by 'C') and has a key signature of one flat (indicated by 'F#'). The lyrics 'Shep - herds, re - joice! lift up your eyes, And send your fears a - - way; News from the' are written below the notes. The second staff begins with a key signature of one sharp (indicated by 'G#'). The third staff begins with a key signature of one flat (indicated by 'F#'). The fourth staff begins with a key signature of one flat (indicated by 'F#'). The music consists of eighth and sixteenth note patterns.

re - gions of the skies— A Sa - viour's born to - day— A Sa - viour's born to - day.

This section contains four staves of musical notation. The top staff is in common time (indicated by 'C') and has a key signature of one flat (indicated by 'F#'). The lyrics 're - gions of the skies— A Sa - viour's born to - day— A Sa - viour's born to - day.' are written below the notes. The second staff begins with a key signature of one flat (indicated by 'F#'). The third staff begins with a key signature of one flat (indicated by 'F#'). The fourth staff begins with a key signature of one flat (indicated by 'F#'). The music consists of eighth and sixteenth note patterns. The word 'PIA.' is written above the third staff, and 'FOR.' is written above the fourth staff.

## NORTHAMPTON. C. M.

DR. CROFT.

23

Now from the al - tar of our hearts, Let warm - est thanks a - rise; As - sist us, Lord, to of - fer up Our eve - ning sa - cri - fice.

## P E A C E. C. M.

How vain are all things here be - low, How false, and yet how fair! Each plea - sure hath its poi - son too, And eve - ry sweet a snare.

## DEVOTION. C. M.

S. JACKSON.

Musical score for 'DEVOTION' in C. M. time signature. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps (#). The music features a steady eighth-note pattern throughout. The lyrics are as follows:

All glo - ry to the dy - ing Lamb, And ne - ver - ceas-ing praise, While an - gels live to know thy name, Or men to feel thy grace!

## KENT. C. M.

LORD MORNINGTON.

Musical score for 'KENT' in C. M. time signature. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (b). The music features a mix of eighth and sixteenth notes. The lyrics are as follows:

Thy pre - sence, Lord, the place shall fill; My heart shall be thy throne; Thy ho - ly, just, and per - fect will, Shall in my flesh be done

The score includes three instrumental parts: PIA. (piano), FOR. (forte), and Org. (organ).

## WARWICK. C. M.

S. STANLEY.

25

A handwritten musical score for four voices and piano, titled "WARWICK. C. M.". The music is in common time, with a key signature of two flats. The vocal parts are written in soprano, alto, tenor, and bass clef. The piano part is at the bottom, with bass and treble staves. The score consists of eight staves of music, divided into two systems by a vertical bar line. The lyrics are integrated into the music, appearing below the vocal parts. The first system contains the lyrics: "Come, let us use the grace di - vine, And all with one ac - cord," and the second system contains the lyrics: "In a per - pet - ual cove - nant join Our - selves to Christ the Lord."

Come, let us use the grace di - vine, And all with one ac - cord,

In a per - pet - ual cove - nant join Our - selves to Christ the Lord.

## INTERCESSION. C. M.

J. W. HOYT.

Mer - cy, de - scend-ing from a - bove, In soft - est ac - cents pleads; O may each ten - der bo - som move, When mer - cy in - ter - cedes !

## HAVANNAH. C. M.

DR. HARRINGTON.

Come, Fa - ther, Son, and Ho - ly Ghost, One God in per - sons three, Bring back the heav'n-ly bless - ing lost By all man - kind and me.

## ESTEEM. C. M.

R. MUNSON.

27

Mor-tals, a - wake ! with an - gels join, And chant the so - lemn lay ; Joy, love, and grat - i - tude com - bine, To hail th'au-spi - cious day.

## ST. JOHN'S. C. M.

S. JACKSON.

Why should the chil - dren of a King Go mourn-ing all their days? Great Comfort - er, de - scend and bring The to - kens of thy grace.

## G E N E V A. C. M.

J. COLE.

My God, my por - tion, and my love,  
My ev - er - last - ing all !

My God, my por - tion, and my love,  
My ev - - - er - - last - - ing all !

My God, my por - tion, and my love,

I've none but thee in heaven a - - bove, Or on this earth - - ly ball.  
Or on this earth - ly ball.

I've none but thee in heaven a - - bove, Or on this earth - - ly ball.

I've none but thee in heaven a - - bove,

## TINTERN ABBEY. C. M.

V. NOVELLO.

29

Try us, O God, and search the ground  
Of every sinful heart;

What-e'er of sin in us is found, O bid it all depart.

## CAMBERWELL NEW. C. M.

THOMAS ADAMS.

God moves in a mys - te - rious way, His won - - ders to per - form;

He plants his foot - - steps in the sea, And rides up - - on the storm.

## CONSOLATION. C. M.

WEBBE.

31

God of all con - so - la - tion, take The glo - ry of thy grace; Thy gifts to

Org.

thee we ren - der back, In cease - less songs of praise— In cease - less songs of praise.

Org.

## MESSIAH. C. M.

G. F. HANDEL.

A musical score for three voices (Soprano, Alto, Bass) and piano/bassoon. The vocal parts are in common time, 3/4 time, and common time. The piano/bassoon part is in common time. The vocal parts sing in unison. The piano/bassoon part provides harmonic support with sustained notes and chords. The lyrics are:

I know that my Re - deem - er lives, And ev - er prays for me; A to - ken of his  
love he gives, A pledge of li - ber - ty— A --- pledge of li - ber - ty— A pledge of li - ber - ty.

## COMMUNION. C. M.

S. JACKSON. 33

The King of heaven his ta - ble spreads, And bless - ings crown the board; Not par - a - dise, with all its joys,

Could such de - light af - ford: Not par - a - dise, with all its joys, Could such de - light af - ford.

## S T . J E R O M E . C . M .

GEORGE HOLLINS, Late organist of the  
Town Hall, Birmingham.

The musical score consists of three staves of music in common time, key signature of two sharps (F major), and common time. The lyrics are integrated into the music, appearing below the vocal line in the first and third staves.

Fa - ther, be - hold with - gra - cious eyes The souls be - fore thy throne,

Who now pre - sent their sa - cri - fice, And seek thee in thy Son.

## CLIFFORD. C. M.

35

While shep-herds watch'd their flocks by night, All seat-ed on the ground, The an-gel of the Lord came down, The  
DUETT.  
PIA.

an - gel of the Lord came down, And glo - ry shone a - round— And glo - ry shone a - round.

FOR.

With glo - rious clouds en - com - pass'd round, Whom an - gels dim - ly see; Will the Un - search - a - ble be found,  
Or God ap - pear to me? Will the Un - search - a - ble be found, Or God ap - pear to me?

## S U P P O R T. C. M.

REV. J. WEST.

37

Hail, Fa - ther, Son, and Ho - ly Ghost, One God m per - sons three; Of thee we make our joy - ful boast,

Org.

And ho - mage pay to thee: Of thee we make our joy - ful boast, And ho - mage pay to thee.

## CECELIA. C. M.

H. BERTINI.

A - las! and did my Sa - viour bleed? And did my Sovre - reign die? Would he de - vote that sa - cred head

For such a worm as I? Would he de - vote that sa - cred head For such a worm as I?

## BELLINI. C. M. D.

BELLINI.

39

My span of life will soon be done, The pass-ing mo-ments say; As length'ning sha-dows o'er the mead Pro-claim the close of day:

O that my heart might dwell a-loof From all cre-a-ted things, And learn that wis-dom from a-bove, Whence true con-tent-ment springs!

Father, how wide thy glo - ries shine ! How high thy won - ders rise ! Known thro' the earth by thou - sand signs, By thou-sands thro' the skies :  
Those migh - ty orbs pro-claim thy power ; Their mo-tions speak thy skill ; And on the wings of eve - ry hour We read thy pa-tience still.

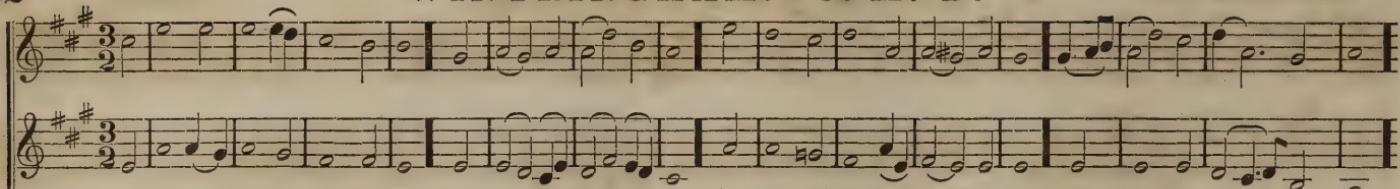
UNISON.

Musical score for the first section of the hymn. The music is in common time (indicated by '3') and major key (indicated by a single sharp sign). The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and bass notes. The lyrics are:

O for that ten - der - ness of heart, Which bows be - fore the Lord; Ac - know - ledg - ing how just thou art, And trem - bling at thy word!

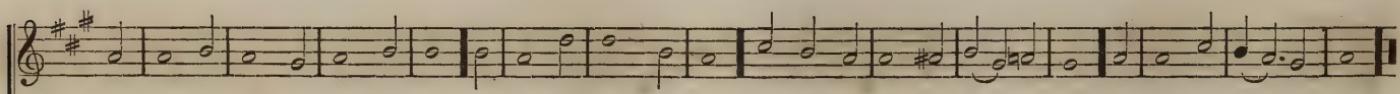
Musical score for the second section of the hymn. The music continues in common time and major key. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and bass notes. The lyrics are:

O for those hum - ble, con - trite tears, Which from re - pent - ance flow; That con - sci - ous - ness of guilt which fears The long - sus - pend - ed blow!



How hap - py eve - ry child of grace, Who knows his sins for-given ! This earth, he cries, is not my place, I seek my place in heaven :

Continuation of the musical score with three staves in G major, 2/4 time. The melody continues with eighth and sixteenth notes, maintaining the same harmonic and rhythmic pattern as the previous section.



A coun - try far from mor - tal sight, Yet O ! by faith I see; The land of rest, the saints' de - light, The heaven pre - pared for me.

Continuation of the musical score with three staves in G major, 2/4 time. The melody concludes with eighth and sixteenth notes, maintaining the same harmonic and rhythmic pattern as the previous sections.

## NEW-YEAR. C. M. D.

HARTIG.

43

Sing to the great Je-ho-vah's praise ! All praise to him be - longs, Who kind - ly lengthens out our days, Demands our choicest songs ; His pro - vi-dence hath

Be - fore our God, Be - fore our God ap - pear.

brought us through An-oth - er va - rious year; We all with vows and an-thems new Be - fore our God ap - pear, Be - fore our God ----- ap - pear.

Be - fore our God, Be - fore our God ap - pear.

## SALVATION. C. M.

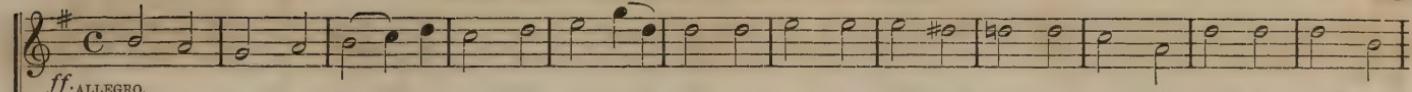
S. JACKSON.

Music for the first stanza, measures 1-8. The key signature is G major (one sharp). The vocal line consists of eighth and sixteenth notes. The piano accompaniment has sustained notes and chords. The lyrics are: "Sal - va - tion! O the joy - - ful sound! What plea - sure to our ears! A sove - reign". Measure 8 ends with a dynamic *p.*

Music for the second stanza, measures 9-16. The key signature changes to F major (no sharps or flats). The vocal line includes sustained notes and eighth-note patterns. The piano accompaniment features eighth-note chords. The lyrics are: "balm for eve - ry wound, A cor - dial (for) our fears, A cor - dial for our fears". Measures 14-16 show dynamics *mf.*, *f.*, and *f.d.*

## S A L V A T I O N—CONTINUED.

45



Chorus.—Glo - ry, hon - or, praise, and pow - er, Be un - to the Lamb for ev - er! Je - sus Christ is our Re - deem - er!

Musical score for the second section of the hymn. The key signature changes to C major (no sharps or flats). The tempo is ff. ALLEGRO. The music consists of three staves. The top staff has a soprano vocal line with eighth-note patterns. The middle staff has an alto vocal line. The bottom staff is a basso continuo line with sustained notes and bassoon-like entries. The vocal parts enter sequentially.

ADAGIO.

Hal - le - lu - jah! praise the Lord! Hal - le - lu - jah! praise the Lord! Hal - le - lu - jah! praise the Lord!

Musical score for the third section of the hymn. The key signature changes to C major (no sharps or flats). The tempo is ADAGIO. The music consists of three staves. The top staff has a soprano vocal line with eighth-note patterns. The middle staff has an alto vocal line. The bottom staff is a basso continuo line with sustained notes and bassoon-like entries. The vocal parts enter sequentially.

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## REVELATION. C. M.

DR. MILLER.

1. Hear what the voice from heaven pro - claims For all the pi - ous dead, For all the pi - ous dead;

2. They die in Je - sus and are bless'd, How kind their slum - bers are! How kind their slum - bers are!

3. Far from this world of toil and strife, They're pre - sent with the Lord! They're pre - sent with the Lord!

Sweet is the sa - vor of their names, And soft their sleep-ing bed, And soft— And soft— And soft their sleep-ing bed.

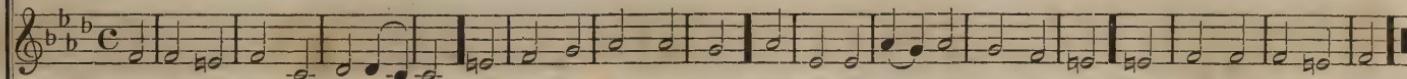
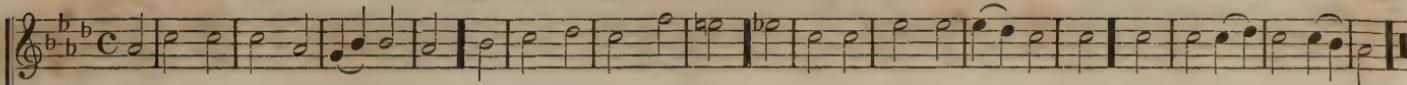
From suff' - rings and from sin re - leased, And freed from eve - ry care, And freed— And freed— And freed from eve - ry care.

The la - bors of their mor - tal life End in a large re - ward, End in— End in— End in— End in a large re - ward.

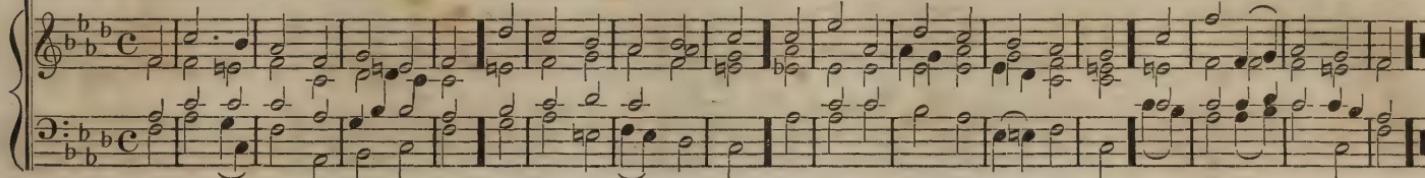
## FUNERAL HYMN. C. M.

DR. MILLER.

47

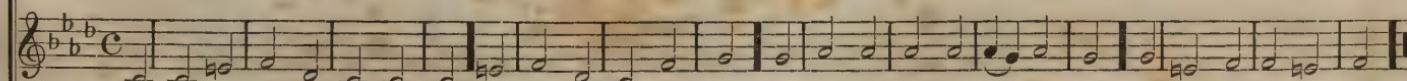


Why do we mourn for dy-ing friends, Or shake at death's a-larms? 'Tis but the voice that Je-sus sends, To call them to his arms.

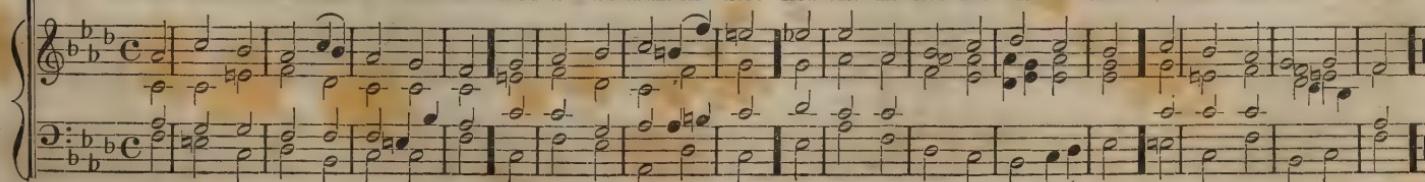


## SUPPLICATION. C. M.

S. JACKSON.



Be - hold the Sa-viour of man-kind Nail'd to the shame-ful tree! How vast the love that him in-clined To bleed and die for thee!



## S T. M A R Y ' S . C. M.

DR. CROFT.

Hark! from the tombs a dole - ful sound, My ears at - tend the cry: "Ye liv - ing men, come view the ground Where you must short - ly lie."

## B U R F O R D . C. M.

PURCELL.

Thy life I read, my gra - cious Lord, With tran - sport all di - vine; Thine im - age trace in eve - ry word; Thy love in eve - ry line.

## SHECHINAH. C. M.

REV. G. COLES.

49

The musical score consists of four staves of music. The top two staves are in common time (indicated by 'C') and the bottom two are in common time (indicated by 'C'). The key signature is one flat. The vocal line begins with a dotted half note followed by an eighth note. The lyrics are:

When, ris - ing from the bed of death, O'er - whelm'd with guilt and fear, I view my

The piano accompaniment features sustained notes and chords throughout the piece.

The bottom two staves continue the musical line. The lyrics are:

Ma - - ker face to face, O how shall I ap - pear! O how shall I ap - pear!

The piano accompaniment continues with sustained notes and chords.

## GROESBECK. C. M.

S. JACKSON.

Vain man, thy fond pur - suits for - bear; Re - pent, thy end is nigh:

Death at the far - - thest can't be far: O! think be - fore thou die.

## WINDSOR. C. M.

KIRBY.

51

Thee we a - dore, e - ter - nal Name! And hum - bly own to thee How fee - ble is our mor - tal frame, What dy - ing worms we be!

## ANTWERP. C. M.

V. NOVELLO.

And must I be to judgment brought, And an - swer in that day, For eve - ry vain and i - dle thought, And eve - ry word I say?

## WALSAL. C. M.

That dole - ful night be - fore his death, The Lamb for sin - ners slain,

Did, al - most with his dy - ing breath, This so - lemn feast or - dain.

## OLD HUNDRED. L. M.

MARTIN LUTHER.

53

Be - fore Je - ho-vah's aw - ful throne, Ye na - tions bow with sa - cred joy; Know that the Lord is God a - lone, He can cre - ate, and he de - stroy.

## BERTINI. L. M.

BERTINI.

Pain would I go to thee, my God, Thy mer-cies and my wants to tell; To feel my par-don seal'd in blood: Sa-viour, thy love I wait to feel.

A musical score for a three-part setting (Soprano, Alto, and Bass) in common time. The vocal parts are in treble, alto, and bass clefs respectively. The piano accompaniment is in bass and treble clefs. The music consists of two systems of eight measures each. The lyrics are as follows:

Great God, in - dulge my hum - ble claim; Be thou my hope, my joy, my rest; The glo - ries  
that com - pose thy name Stand all en - gaged to make me blest: Stand all en - gaged to make me blest.

## AFFECTION. L. M.

S. JACKSON.

55

When, gracious Lord, when shall it be That I shall find my all in thee? The ful-ness of thy pro - mise prove, The seal of thine e - ter - nal love?

## ALFRETON. L. M.

W. BEASTALL.

O hap - py day that fix'd my choice On thee, my Sa - viour and my God! Well may this glowing heart re - joice, And tell its rap - tures all a - broad.

## I V Y - B R I D G E. L. M.

V. NOVELLO.

O Thou, whom all thy saints a-dore, We now with all thy saints a-gree,

And bow our in-most souls be-fore Thy glo-rious, aw-ful ma-jes-ty.

## B O N N . L. M.

BEETHOVEN.

57

With glo - ry clad, with strength ar - ray'd, The Lord that o'er all na - - ture reigns,

The world's foun - da - tions strong - ly laid, And the vast fab - - ric still sus - tains.

Musical score for "PARK-STREET. L. M." (Lento, Moderate). The score consists of four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in common time (indicated by a 'C'). The key signature is one flat (B-flat). The vocal line begins with a melodic line, followed by a harmonic line, then another melodic line, and finally a harmonic line. The lyrics are:

Lord, how se - cure and blest are they Who feel the joys of par - don'd sin! Should storms of wrath shake

The score continues with the same four staves. The vocal line continues with a melodic line, followed by a harmonic line, then another melodic line, and finally a harmonic line. The lyrics are:

earth and sea, Their minds have heaven and peace with - in: Their minds have heaven and peace with - in.

## MORNING HYMN. L. M.

COSTELLOW. 59

Thou Lamb of God, thou Prince of Peace, For thee my thirs - ty soul doth pine;

My long - ing heart im - plores thy grace; O make me in thy like - ness shine!

The musical score consists of three staves of music in common time, key signature of one sharp (F#), and treble clef. The lyrics are integrated into the music, appearing below the vocal line in the first two staves.

Praise ye the Lord, 'tis good to raise Your hearts and voi - ces in his praise;

His na - ture and his works in - vite To make this du - ty our de - light.

## S T. G E O R G E ' S. L. M.

R. HARRISON.

61

From all that dwell below the skies, Let the Cre - a - tor's praise a - rise,

Let the Re - deem - er's name be sung Through eve - ry land, by eve - - - ry tongue.

## LEICESTER. L. M.

CHARLES WESLEY.

O God, to whom in flesh reveal'd The help-less all for suc - cor came : The sick to be re-lieved and heal'd, And found sal - va - tion in thy name !

## T R U R O. L. M.

DR. F. BURNAY.

Hap - py the man that finds the grace, The bless-ing of God's cho-sen race ; The wis-dom com-ing from a - bove, The faith that sweetly works by love.

## R E S T. L. M.

BUSSCHOP.

63

A - gain our week - ly la - bors end, And we the (sab - bath's) call at - tend;

This section contains four staves of musical notation. The top two staves are in common time (indicated by '3') and the bottom two are in common time (indicated by '4'). The vocal line consists of soprano and alto parts, while the basso and tenor parts provide harmonic support. The lyrics are integrated into the music, with the word 'sab' in parentheses above 'bath's'.

Im - prove, our souls, the sa - cred rest, And seek to be for ev - er blest.

This section continues the musical score with four staves. The time signature changes to common time (indicated by 'b'). The lyrics 'Im - prove, our souls, the sa - cred rest,' are followed by 'And seek to be for ev - er blest.' The basso and tenor parts are more prominent in this section.

E - ter - nal Source of eve - ry joy, Well may thy praise our lips em - ploy,

While in thy tem - ple we ap - pear, Whose good - ness crowns the cir - - cling year.

## REPENTANCE. L. M.

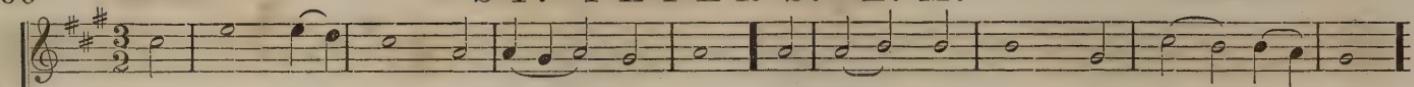
J. W. HOYT.

65

A musical score for three voices and piano, arranged in three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The music is in common time, with a key signature of one flat. The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords. The lyrics are as follows:

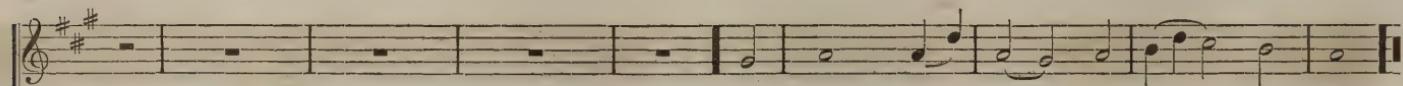
Show pi - ty, Lord, O Lord, for - give, Let a re - pent - - ing re - - bel live;

Are not thy mer - - cies large and free? May not a sin - - ner trust in thee?



As wave on wave, years pass a - way, And in their flight re - turns the day;

Musical score for St. Peter's L.M. Hymn tune, measures 3-4. The music continues in common time (indicated by '3') with two staves. The key signature remains two sharps (F major). The melody includes sustained notes and eighth-note chords.



When in thy house, O Lord ! to thee, We raise the voice of mel - o - dy.

Musical score for St. Peter's L.M. Hymn tune, measures 7-8. The music continues in common time (indicated by '3') with two staves. The key signature remains two sharps (F major). The melody includes eighth-note patterns and dynamic markings 'p.' and 'f.'

## CONFIDENCE. L. M.

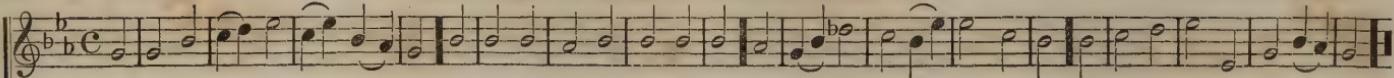
S. JACKSON.

67

The musical score consists of three staves, each in common time and major key (indicated by a C with a sharp sign). The first staff uses soprano clef, the second staff alto clef, and the third staff bass clef. The music is divided into measures by vertical bar lines. The lyrics are integrated into the music, appearing below the notes in a cursive font. The first section of lyrics is: "God of my life, whose gracious power Through various deaths my soul hath led," followed by a repeat sign and a section break. The second section of lyrics is: "Or turn'd aside the fatal hour, Or lift - ed up my sink - ing head."

## WOOLSTANTON. L. M.

E. HAWKINS.

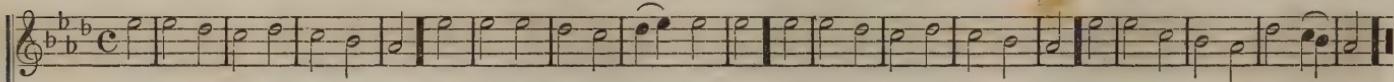


Je-sus, thou ev - er - last - ing King, Ac-cept the trib - ute which we bring; Ac - cept thy well - de-served re-noun, And wear our prai-ses as thy crown.

Continuation of the musical score for the hymn "Woolstanton. L. M." The score continues on two staves in common time, key signature of one flat (B-flat). The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music consists of eighth-note patterns and sixteenth-note figures.

## ADORATION. L. M.

CARL FRIEDRICK ZELTER.



God of my life, what just re-turn Can sin-ful dust and ash - es give? I on - ly live my sin to mourn; To love my God I on - ly live.

Continuation of the musical score for the hymn "Adoration. L. M." The score continues on two staves in common time, key signature of one flat (B-flat). The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music consists of eighth-note patterns and sixteenth-note figures.

## PROTECTION. L. M.

S. J. GOODENOUGH.

69

The musical score consists of three systems of music, each with two staves. The key signature is common time (indicated by '3') with one flat (indicated by 'b'). The first system starts with a treble clef on the top staff and a bass clef on the bottom staff. The second system starts with a bass clef on the top staff and a treble clef on the bottom staff. The third system starts with a treble clef on the top staff and a bass clef on the bottom staff. The vocal line begins with "O Thou, to whose all - search - ing sight The dark - ness shin - eth as the light, Search, prove my heart, it pants for thee, O burst these bonds and set it free! O burst these bonds and set it free!" The piano accompaniment provides harmonic support throughout the piece.

## A N T I G U A. L. M.

WELLS.

How do thy mer - cies close me round! For ev - er be thy name a - dored;

I blush in all things to a - bound; The ser - - vant is a - bove his Lord!

## SHEPHERD. L. M.

TRAVERS.

71

Je-sus, thy wand'-ring sheep be-hold ! See, Lord, with yearn - ing bow-els, see, Poor souls that can-not find the fold, Till sought and gath-er'd in by thee.

## MELCOMBE. L. M.

S. WEBBE, SEN.

Je - sus, in whom the Godhead's rays Beam forth with mild - est ma-jes - ty; I see thee full of truth and grace, And come for all I want to thee.

A musical score for three voices (SATB) in common time (indicated by '3') and G major (indicated by a single sharp sign). The vocal parts are arranged in three staves: Soprano (top), Alto (middle), and Bass (bottom). The lyrics are integrated into the music, appearing below the bass staff and above the soprano staff. The lyrics are:

God of all power, and truth, and grace, Which shall from age to age en - dure;  
Whose word, when heaven and earth shall pass, Re - mains and stands for ev - er sure.

## SABBATH. L. M.

F. MARSHALL.

73

Sweet is the work, my God, my King, To praise thy name, give thanks, and sing!

To show thy love by morn-ing light, And talk of all thy truth by night.

Re - turn, my soul, en - joy thy rest, Im - prove the day thy God has bless'd,

A - no - - ther six days' work is done, A - no - - ther sab - bath is be - gun.

## DARLEY. L. M.

DARLEY.

75

High on his e - ver - last - ing throne, The King of saints his work sur - veys, Marks the dear souls he

calls his own, And smiles on the pe - cu - liar race: And smiles on the pe - cu - liar race.

## S U R R E Y . L. M.

COSTELLOW.

Arm of the Lord, a - wake, a - wake! Thine own im - mor - tal strength put on! With ter - ror clothed, hell's  
king - dom shake, And cast thy foes with fu - ry down: And cast thy foes with fu - ry down.

## SUSSEX. L. M.

LOUIS ANCOT.

77

A handwritten musical score for three voices. The music is in common time, mostly in G minor (indicated by a 'b' over the 'G') or F major (indicated by a 'b' over the 'F'). The vocal parts are arranged in three staves, separated by large vertical braces. The top staff begins with a soprano vocal line, followed by an alto line, and then a bass line. The middle staff begins with an alto vocal line, followed by a soprano line, and then a bass line. The bottom staff begins with a bass vocal line, followed by an alto line, and then a soprano line. The lyrics are written below the vocal lines, corresponding to the notes. The score includes various dynamics like 'f' (fortissimo), 'p' (pianissimo), and 'bd' (forte), and rests. The handwriting is cursive and expressive.

My hope, my all, my Sa - - viour thou, To thee, lo ! now my soul I bow ;

I feel the bliss thy wounds im - part, I find thee, Sa - - viour, in my heart.

## CHARITY. L. M.

S. STANLEY.

Come, Sa - - viour, Je - sus, from a - bove! As - sist me with thy heav'n - ly grace;

Emp - ty my heart of earth - - ly love, And for thy - self pre - pare the place.

## LOVOFF. L. M.

ALEXES LOVOFF.

79

Musical score for 'LOVOFF' in G minor, 2/4 time. The vocal line consists of three staves: soprano (G clef), alto (C clef), and bass (F clef). The lyrics are:

On all the earth thy Spi - rit shower, The earth in right - eous - ness re -- new;

Continuation of the musical score in G minor, 2/4 time. The vocal line continues with the same three staves. The lyrics are:

Thy king - dom come, and hell's o'er - power, And to thy scap - tre all sub - due.

## STONEFIELD. L. M.

S. STANLEY.

The Lord is King, and earth sub - mits, How - e'er im - - pa - tient, \* to his sway ;

Be - - tween the cher - - u - - bim he sits, And makes his rest - less foes o - obey.

## REVERENCE. L. M.

REV. G. COLES.

81

E - ter - nal Power, whose high a - bode Be - comes the gran - deur of a God; In - fi - nite  
lengths, be - yond the bounds Where stars re - volve their lit - tle rounds: Where stars re - volve their lit - tle rounds.

PIA. FOR.

6

## SEVILLE. L. M.

V. NOVELLO.

Thus far the Lord hath led me on, Thus far his power pro-longs my days,

And every evening shall make known Some fresh memo-rial of his grace.

## LIBERTY. L. M.

S. JACKSON.

83

LIBERTY. L. M.

S. JACKSON. 83

My soul be - - fore thee pros - trate lies, To thee, her source, my spi - - rit flies;

My wants I mourn, my chains I see; O let thy pre - sence set me free!

E - ter - nal beam of light di - vine, Foun-tain of un - ex - haust-ed love; In whom the Fa-ther's glo - ries shine, Thro' earth be -neath, and heav'n a - bove.

## L U T O N. L. M.

BURDER.

Great God, at - tend, while Si - on sings The joy that from thy pre - sence springs; To spend one day with thee on earth Ex - ceeds a thou - sand days of mirth.

## D E M E Y. L. M.

JAS. A. JOHNSON.

85

A handwritten musical score for two voices and piano. The music is in common time, key signature of one sharp (F#), and consists of two systems. The top system starts with a soprano vocal line and a piano accompaniment. The lyrics are: "The heavens de - clare thy glo - ry, Lord, In eve - - ry star thy wis - dom shines;". The bottom system continues with the same vocal and piano parts, starting with: "But when our eyes be - hold thy word, We read thy name in fair - - er lines." The score uses various dynamics like forte, piano, and mezzo-forte, and includes rests and grace notes.

The morn - ing flowers dis - play their sweets,  
And gay their silk - en leaves un - fold,

As care - less of the noon - tide heats,  
As fear - less of the eve - ning cold.

## WOOD. L. M.

RINK.

87

Musical score for the first section of "Wood". The music is in common time (indicated by '3') and consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp (F#). The lyrics are:

O for a glance of heav'n - ly day,  
To take this stub - born heart a - way;

Musical score for the second section of "Wood". The music continues in common time (indicated by '3') and three staves. The key signature changes to no sharps or flats. The lyrics are:

And thaw, with beams of love di - vine,  
This heart, this fro - zen heart of mine!

The musical score consists of four staves of music in common time, with a key signature of two sharps. The top staff is soprano, the second staff is alto, the third staff is tenor, and the bottom staff is bass. The lyrics are integrated into the music, appearing below the corresponding staves. The first section of lyrics is:

Lord of the sab - bath, hear our vows, On this thy day, in this thy house;

The second section of lyrics is:

And own, as grate - ful sa - cri - fice, The songs which from thy ser - vants rise.

## SINCERITY. L. M.

S. JACKSON.

89

Sa - viour of all, to thee we bow, And own thee faith - - ful to thy word;

We hear thy voice, and o - - pen now Our hearts to en - ter - - tain our Lord.

## SERAPH. L. M.

H. HERZ.

Musical score for three voices (Soprano, Alto, Bass) and piano, page 90. The music is in common time, key signature of three sharps (#F major). The vocal parts are in soprano, alto, and bass clef. The piano part is in soprano clef. The vocal parts enter sequentially, starting with the soprano. The lyrics are:

Je - sus, whose glo - - ry's stream - ing rays, Though du - teous to thy high com - mand,

The music continues on the next page. The vocal parts are in soprano, alto, and bass clef. The piano part is in soprano clef. The lyrics are:

Not ser - aphs view with o - - pen face, But veil'd be - fore thy pre - sence stand:

Glo - ry to thee, my God, this night, For all the bless - ings of the light; Keep me, O keep me, King of kings, Un-der thine own Al-migh - ty wings.

## WOLFGANG. L. M.

MOZART.

Peace, troubled soul, thou need'st not fear! Thy great Pro-vid - er still is near: Who fed thee last, will feed thee still; Be calm, and sink in - to his will.

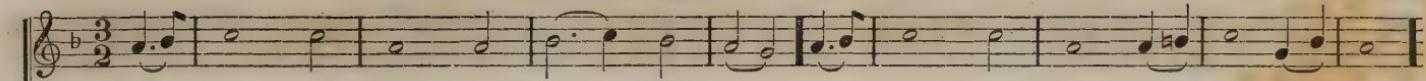
\* The tune generally known by the name of "Evening Hymn," is a distortion of this beautiful and ingenious composition.

How ple - sant, how di - vine - ly fair, O Lord of hosts, thy dwell - ings are! With strong de - sire my

spi - - rit faints To meet th' as - sem - blies of thy saints: To meet th' as - sem - blies of thy saints.

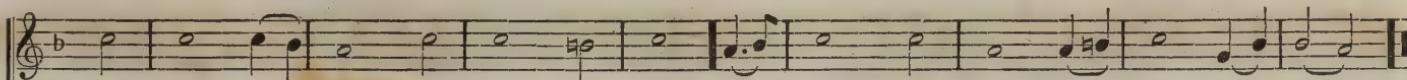
## HARVEST. L. M.

BEETHOVEN. 93



E - ter - nal Source of eve - ry joy, Well may thy praise our lips em - ploy,

A three-staff section of musical notation. The top staff continues the melody. The middle staff shows harmonic progression with various chords. The bottom staff provides harmonic support with sustained notes and chords.



While in thy tem - ple we ap - pear, Whose good - ness crowns the cir - cling year.

A three-staff section of musical notation. The top staff continues the melody. The middle staff shows harmonic progression. The bottom staff provides harmonic support with sustained notes and chords.

He wills that I should ho - ly be; That ho - li - ness I long to feel;

That full di - vine con-form - i - ty  
That full di - vine con - form - - i - ty To all my Sa - - viour's right - - eous will.  
That full di - vine con - form - - i - ty

## OCEAN. L. M.

MENDELSSOHN. 95

The musical score consists of four staves of music in common time, key signature of three sharps, and a basso continuo staff below. The lyrics are integrated into the music, appearing under the vocal parts. The first two staves begin with a soprano melodic line, followed by an alto line, and then a basso continuo line. The third and fourth staves begin with a soprano melodic line, followed by an alto line, and then a basso continuo line. The lyrics are as follows:

Lord of the wide, ex - ten - sive main, Whose power the wind, the sea, con - trols,

Whose hand doth earth and heaven sus - tain, Whose Spi - - rit leads be - liev - ing souls.

O God, my God, my all thou art! Ere shines the dawn of rising day,  
Thy sovereign light with in my heart, Thy all-en-liv-ning power dis-play.

## COOLIDGE. L. M.

E. T. COOLIDGE. 97

A musical score for three voices (Soprano, Alto, Tenor) and organ. The music is in common time, key signature C major. The vocal parts are in soprano, alto, and tenor voices. The organ part is indicated by the label "PIA." above the basso continuo staff. The vocal parts begin with a melodic line, followed by harmonic support from the organ. The lyrics are:

A - wake, Je - ru - sa - lem, a - - wake, No long - er in thy sins lie down:  
The gar - ment of sal - va - tion take, Thy beau - ty and thy strength put on.

PIA.  
FOR.  
Org.

A musical score for a three-part setting of a hymn. The top part consists of two staves in common time (indicated by a '3' over a '4') and a key signature of one flat. The middle part has two staves in common time and a key signature of one flat. The bottom part has two staves in common time and a key signature of one flat. The music is composed of eighth and sixteenth notes. The lyrics are as follows:

I thirst, thou wound - ed Lamb of God, To wash me in thy cleans - ing blood;

To dwell with - in thy wounds; then pain Is sweet, and life or death is gain.

## H E D L E Y. L. M.

B. JACOB.

99

Je-sus shall reign wher-e'er the sun Does his suc-ces-sive jour-neys run; His king-dom spread from

shore to shore, Till moons shall wax and wane no more: Till moons shall wax and wane no more.

My God, how end - less is thy love! Thy gifts are eve - ry eve - ning new;

The musical score consists of four staves. The top staff is for the soprano voice, the second for the alto, the third for the bass, and the bottom staff is for the organ. The music is in common time, with a key signature of one flat. The vocal parts are mostly in eighth-note patterns, while the organ part provides harmonic support with sustained notes and chords.

And morn - ing mer - cies from a - bove, Gent - ly de - scand like ear - - ly dew.

The continuation of the musical score follows the same structure with four staves. The organ part begins with a dynamic marking "p." (pianissimo) and a fermata over the first measure. The vocal parts continue their eighth-note patterns, and the organ part provides harmonic support with sustained notes and chords.

## WANDSWORTH. L. M.

WM. BEALE, 1834. 101

A handwritten musical score for "WANDSWORTH. L. M." featuring four staves of music. The key signature is three sharps, and the time signature is common time (indicated by a '2'). The vocal parts are in soprano and alto voices, with a basso continuo part below. The lyrics are written below the vocal staves. The score includes a brace grouping the soprano and alto parts, and another brace grouping the alto and basso continuo parts.

Je - sus, my all, to heaven is gone, He whom I fix my hopes up - on;

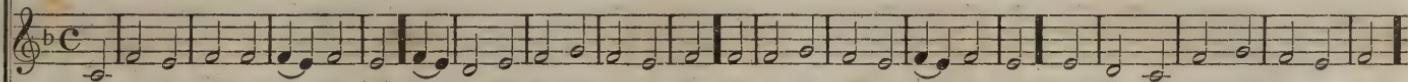
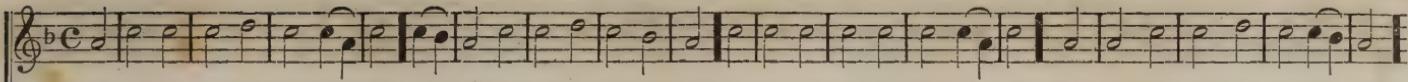
His track I see, and I'll pur - sue The nar - row way, till him I view.

E - ter - - nal depth of love di - vine, In Je - sus, God with us, dis - play'd;

How bright thy beam - ing glo - ries shine! How wide thy heal - ing streams are spread!

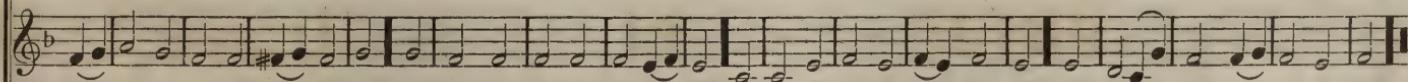
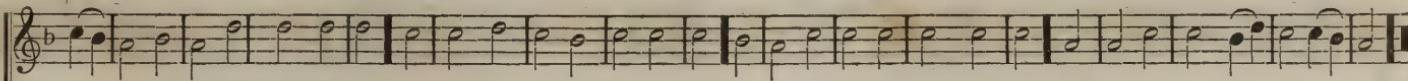
## D R E S D E N. L. M. D.

103



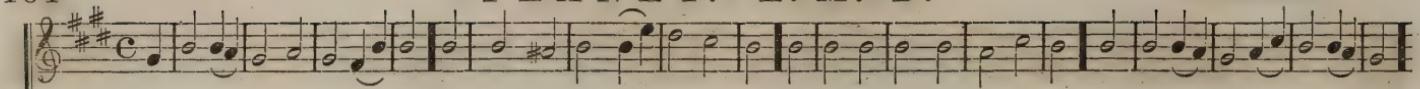
He dies! the Friend of sin - ners dies! Lo! Salem's daughters weep a - round; A sol - emn darkness veils the skies, A sud - den trembling shakes the ground:

A complex harmonic progression in G minor, involving multiple voices. It includes chords such as G major, D major, and C major, with various bass lines and harmonic textures.

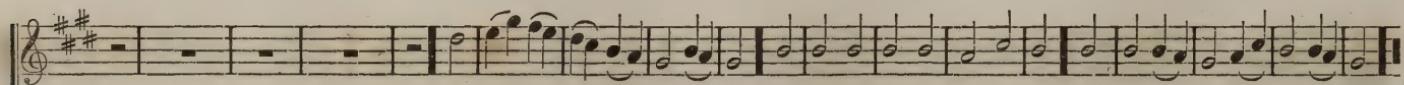
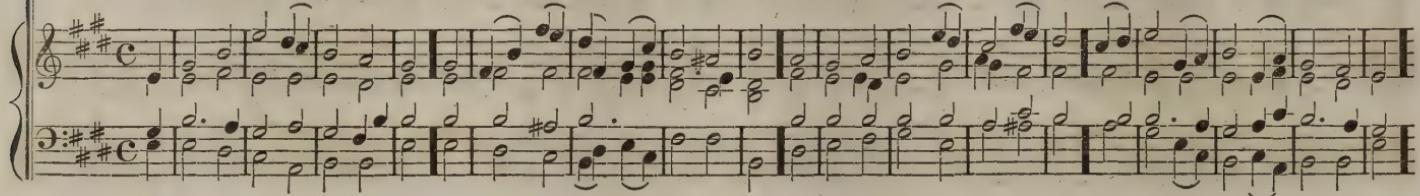


Come, saints, and drop a tear or two For him who groan'd be-neath your load: He shed a thousand drops for you, A thousand drops of rich - er blood.

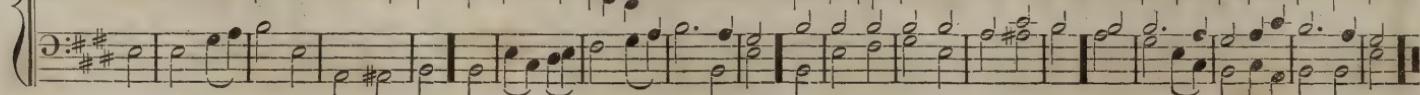
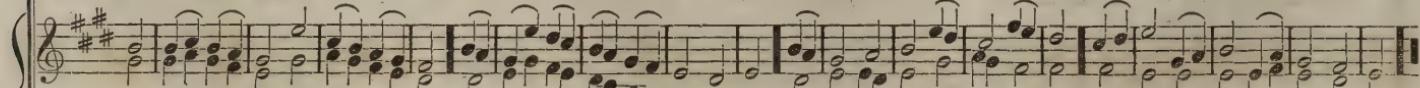
A complex harmonic progression in G minor, involving multiple voices. It includes chords such as G major, D major, and C major, with various bass lines and harmonic textures.



The spacious firm-a-ment on high, With all the blue e - the - real sky, And spangled heav'ns a shin-ing frame, Their great O - ri - gi - nal pro-claim;

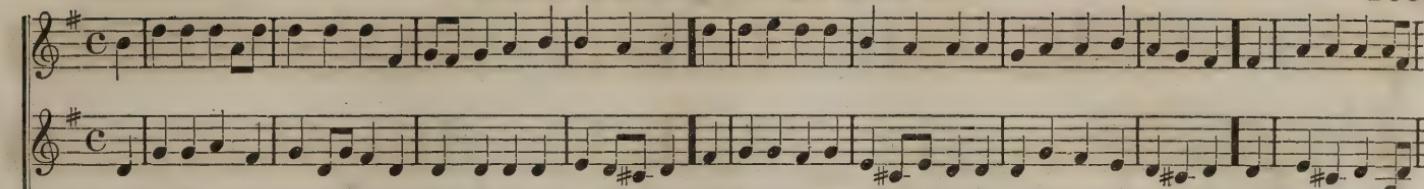


Th' un-wea-ried sun from day to day, Doth his Cre - a - tor's power dis-play; And pub-lish - es to eve - ry land, The work of an Al - migh-ty hand.



## ADDISON. L. M. D.

105



let him go, And base-ly to the tempt-er yield? No, in the strength of Je - sus, no, I nev - er will give up my shield: I nev - er will give up my shield.

let him go, And base-ly to the tempt-er yield? No, in the strength of Je - sus, no, I nev - er will give up my shield: I nev - er will give up my shield.

The musical score consists of four staves of music in common time (indicated by 'C'). The key signature is one flat (B-flat). The vocal line (top staff) begins with a quarter note followed by eighth notes. The piano accompaniment (bottom three staves) features sustained bass notes and eighth-note chords. The lyrics are integrated into the music, appearing below the vocal line in the middle section.

As the sweet flower that scents the morn, But with - ers in the ris - ing day,

Thus love - ly was this infant's dawn, Thus swift - ly fled its life a - way.

## GETHSEMANE. L. M.

GRAUN.

107

Shrinking from the cold hand of death, I soon shall ga - ther up my feet; Shall soon re - sign this fleet - ing breath, And die,—my fa - ther's God to meet.

## NEWINGTON GREEN. L. M.

Pass a few swift-ly fleet - ing years, And all that now in bodies live, Shall quit, like me, the vale of tears, Their righteous sen - tence to re-ceive.

Why should we start and fear to die?  
What tim - 'rous worms we mor - tals are!

Death is the gate to end - less joy,  
And yet we dread to en - - ter there.

## HINDSLEY. S. M.

HANDEL.

109

E - quip me for the war, And teach my hands to fight; My sim - ple, up-right heart pre - pare, And guide my words a - right.

## BOYCE'S. S. M.

DR. BOYCE.

Lord, in the strength of grace, With a glad heart and free, My-self, my re - si - due of days, I con - se - crate to thee.

Give to the winds thy fears, Hope, and be un - dis - may'd; God hears thy sighs, and counts thy tears, God shall lift up thy head.

PIA. FOR

## PRAGUE. S. M.

GERMAN CHORAL.

The power to bless my house Be - longs to God a - lone; Yet rend -'ring him my con - stant vows, He sends his bless - ings down.

## PLEASURE. S. M.

S. JACKSON.

111

Music score for "PLEASURE. S. M." featuring two staves of music with lyrics. The music is in common time (indicated by a '3' over a '2') and has a key signature of one flat (B-flat). The first staff begins with a quarter note followed by a series of eighth and sixteenth notes. The second staff begins with a quarter note followed by a series of eighth and sixteenth notes. The lyrics are as follows:

Wel - come, sweet day of rest, That saw the Lord a - rise:  
Wel - come to this re - viv - ing breast, And these re - joic - ing eyes!

Thou seest my fee - ble - ness, Je - sus, be thou my power, My help and re - fuge in dis - tress, My for - tress and my tower.

When shall thy love con - strain, And force me to thy breast? When shall my soul re - turn a - gain To her e - ter - nal rest?

## ANNAN. S. M.

S. WEBBE, JUN.

113

We lift our hearts to thee, O Day-star from on high! The sun it self is but thy shade, Yet cheers both earth and sky.

## NARES. S. M.

DR. NARES.

Fa-ther, I dare be-lieve Thee mer-ci-ful and true: Thou wilt my guil-ty soul for-give, My fal-len soul re-new.

How beauteous are their feet - Who stand on Zi-on's hill; That bring sal - va-tion on their tongues, And words of peace re - veal!

## CAMBRIDGE. S. M.

REV. R. HARRISON.

O come, and dwell in me, Spi - rit of power with - in: And bring the glo - rious lib - er - ty From sor - row, fear, and sin!

## SHIRLAND. S. M.

S. STANLEY.

115

Je - sus, my truth, my way, My sure un - err - ing light, On thee my fee - ble steps I stay, Which thou wilt guide a - right.

## SILVERDALE. S. M.

T. HAWKINS.

Let all who tru - ly bear The bleed - ing Sa - viour's name, Their faith - ful hearts with us pre - pare, And eat the pas - chal Lamb :

My gra - cious, lov - ing Lord, To thee what shall I say?

Well may I trem - ble at thy word, And scarce pre - sume to pray!

## HAMPTON. S. M.

GEORGE HOLLINS, Late organist of the  
Town Hall, Birmingham. 117

Sure - ly the Lord is here, And loves this ho - ly place; He hears the voice of fer - vent prayer, And gives the promised grace.

## FALCON-STREET. S. M.

ISAAC SMITH.

Come, ye that love the Lord, And let your joys be known: Join in a song with sweet ac - cord, While ye sur - round his throne.

## RESOLUTION. S. M.

S. JACKSON.

A musical score for 'Resolution' in S. M. (Soprano and Alto) key signature. The score consists of four staves, each with a treble clef and a key signature of one flat. The vocal parts are accompanied by a piano or organ part, indicated by a bass clef and a soprano clef. The lyrics are as follows:

A charge to keep I have, A God to glo - - ri - - fy;

The continuation of the musical score for 'Resolution'. The vocal parts (Soprano and Alto) sing a melody with eighth-note patterns. The piano or organ part provides harmonic support with sustained notes and chords. The lyrics continue from the previous section:

A nev - er - dy - ing soul to save, And fit it for the sky.

## S A R A H. S. M.

W. ARNOLD.

119

O may thy pow'r - ful word In - - spire a fee - - ble worm,

To rush in - - to thy king - dom, Lord, And take it as by storm.

## COMPLIANCE. S. M.

S. J. GOODENOUGH.

Jesus, we thus o - bey Thy last and kind- est word; Here in thine own ap - point-ed way We come to meet our Lord.

## FRIENDSHIP. S. M.

GERMAN CHORAL.

Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de - signs to serve and please Through all their ac - tions run.

## SACRIFICE. S. M.

REV. W. DYKE.

121

Glo - ry to God on high; Our peace is made with heaven; The Son of God came down to die That we might be for - given.

## CARLISLE. S. M.

LOCKHART.

My Sa - viour's pierc - ed side Pour'd out a dou - ble flood: By wa - ter we are pu - ri - fied, And par - don'd by his blood.

## MOUNT EPHRAIM. S. M.

MILGROVE.

Sol - - diers of Christ, a - - rise, And put your ar - - mor on,

Strong in the strength which God sup - plies Through his e - - ter - - nal Son.

## CELESTIAL. S. M.

S. JACKSON.

123

See how the morn - - ing sun Pur - sues his shin - - ing way;

And wide pro - - claims his Ma - ker's praise With eve - ry bright' - ning ray.

God of al - migh - ty love, By whose suf - ficient grace, I lift my heart to things a - bove, And hum - bly seek thy face.

## KIRKDALE. S. M.

S. WEBBE, JUN.

Al - migh - ty Ma - ker, God, How glo - rious is thy name! Thy won-ders how dif - fused a-broad,Throughout cre - a - tion's frame!

## ST. ANSELM. S. M.

125

Great is the Lord our God,  
And let his praise be great;  
He makes his church - es his a - bode,  
His most de - light - ful seat.

The musical score consists of four staves of music in common time (indicated by '3' over a '2'). The key signature is one flat. The lyrics are integrated into the musical lines, with some words underlined or enclosed in brackets. The first two staves begin with a soprano-like melody, followed by a basso continuo line. The third staff begins with a soprano-like melody, followed by a basso continuo line. The fourth staff begins with a soprano-like melody, followed by a basso continuo line. The lyrics are:

O all - - cre - - a - - ting God, At whose su - - preme de - - cree

Our bo - - dy rose, a breath - - ing clod, Our souls sprang forth from thee.

## ISAIAH. S. M.

MORETON. 127

Lord of the harvest, hear Thy needy servants' cry; Answer our

faith's effectual prayer, And all our wants supply: And all our wants supply.

PIA.  
FOR.  
Org.

How can a sin - ner know His sins on earth for-given? How can my gra - cious Sa - viour show My name in-scribed in heaven?

## HOLINESS. S. M.

S. JACKSON.

Fa - ther, in whom we live, In whom we are and move, The glo - ry, power, and praise re - ceive Of thy cre - a - ting love.

## KIBWORTH. S. M.

129

KIBWORTH. S. M.

Bid me of men be - ware, And to my ways take heed ;

Dis - cern their eve - ry se - - cret snare, And cir - cum - spect - ly tread.

9

Musical score for Farnworth, S. M., page 130. The score consists of three staves. The top staff uses a treble clef, a key signature of one flat, and a common time. The middle staff uses a bass clef, a key signature of one flat, and a common time. The bottom staff uses a bass clef, a key signature of one flat, and a common time. The lyrics are: "My God, my life, my love, To thee, to thee I call:". The music features various note values including eighth and sixteenth notes, and rests. The vocal line is supported by harmonic textures from the basso continuo and organ parts.

Continuation of the musical score for Farnworth, S. M., page 130. The score continues with three staves. The top staff uses a treble clef, a key signature of one flat, and a common time. The middle staff uses a bass clef, a key signature of one flat, and a common time. The bottom staff uses a bass clef, a key signature of one flat, and a common time. The lyrics are: "I can - not live if thou re - move, For thou art all in all.". The music continues with eighth and sixteenth notes, and rests, maintaining the harmonic support from the continuo and organ parts.

## PECKHAM. S. M.

ISAAC SMITH.

131

Peckham. S. M. (Three-part setting)

Key: G major (indicated by a sharp sign and '2' in the first measure)

Time: Common time (indicated by a '3' over a '2')

Text:

O that I could re-pent, With all my i-dols part; And to thy gra-cious eye pre-sent An hum-ble, con-trite heart.

Accompaniment parts:

- Top part: Treble clef, G major, 2/4 time.
- Middle part: Bass clef, G major, 2/4 time.
- Bottom part: Bass clef, G major, 2/4 time.

## ST. THOMAS. S. M.

A. WILLIAMS.

St. Thomas. S. M. (Three-part setting)

Key: G major (indicated by a sharp sign and 'c' in the first measure)

Time: Common time (indicated by a '3' over a '2')

Text:

Blest be the tie that binds Our hearts in Chris-tian love; The fel-low-ship of kin-dred minds Is like to that a-bove.

Accompaniment parts:

- Top part: Treble clef, G major, 2/4 time.
- Middle part: Bass clef, G major, 2/4 time.
- Bottom part: Bass clef, G major, 2/4 time.

Musical score for the first section of "Energy". The music is in common time (indicated by '3') and key signature of one sharp (F#). The vocal line consists of eighth and sixteenth note patterns. The piano accompaniment provides harmonic support with sustained notes and chords. The lyrics describe Jesus as the conqueror who reigns in glorious strength, maintaining the world and bidding the earth be glad.

Je-sus, the con-q'ror, reigns, In glo-ri-ous strength ar-ray'd; His king-dom o-ver all main-tains, And bids the earth be glad!

Musical score for the second section of "Energy". The vocal line continues with eighth and sixteenth note patterns. The piano accompaniment features sustained notes and chords. The lyrics encourage sons of men to rejoice in Jesus' mighty love, lifting up their hearts and voices to the ruler above.

Ye sons of men, re-joice In Je-sus' migh-ty love; Lift up your heart, lift up your voice, To him who rules a-bove.

PIA.  
FOR.

## PELHAM. S. M. D.

GIARDINI.

133

Handwritten musical score for "PELHAM. S. M. D." featuring two staves of music and lyrics.

The score consists of two staves, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff begins with a dotted half note followed by a series of eighth notes. The second staff begins with a quarter note followed by a series of eighth notes.

Lyrics are written below the music:

Je-sus, thy ser-vants bless, Who, sent by thee, pro-claim The peace, and joy, and right-eous-ness Ex-pe-rienced in tny name: The king-dom  
of our God, Which thy great Spirit im-parts, The power of thy vic-to-rious blood, Which reigns in faith-ful hearts, Which reigns in faith-ful hearts.

PIA. FOR.  
UNISON.

Fa - ther, our hearts we lift Up to thy gra - cious throne, And thank thee for the pre - cious gift Of thine in - car - nate Son! The gift un-

PIA.

speak-a - ble We thank - ful - ly re - ceive, And to the world thy good-ness tell, And to thy glo - ry live: And to thy glo - ry live.

FOR.

## JUDGMENT. S. M.

ABBE MAXIMILIAN STADLER. 135

Be - hold! with aw - ful pomp The Judge pre-pares to come; Th'arch-an-gel sounds the dread-ful trump, And wakes the gen - 'ral doom.

## AYLESBURY. S. M.

DR. M. GREEN.

And must this bo - dy die, This well-wrought frame de - cay? And must these ac - tive limbs of mine Lie mould'ring in the clay?

## WURTZBURG. S. M.

G. F. HANDEL.

And am I born to die? To lay this bo - dy down? And must my tremb - ling spi - rt fly In - to a world un - known?

## ST. BRIDE'S. S. M.

DR. HOWARD.

Thou Judge of quick and dead, Be - fore whose bar se - vere, With ho - ly joy, or guil - ty dread, We all shall soon ap - pear!

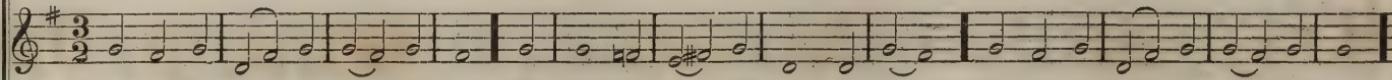
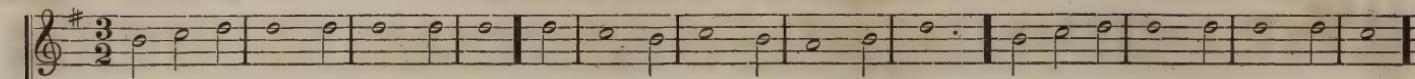
1ST P. M.

H A Y D N . 6 L I N E S 8S, OR II. 3.

M. HAYDN.

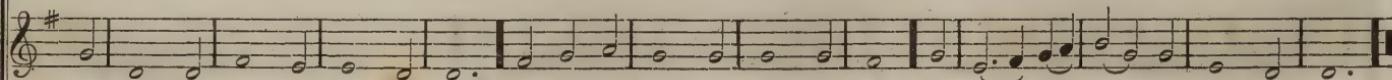
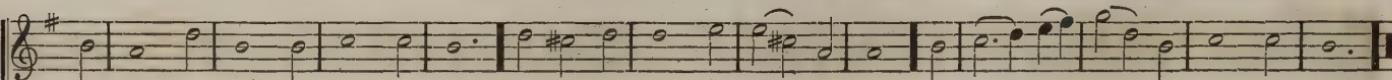
137

The musical score consists of two systems of music. The top system starts with a treble clef, a key signature of one sharp, and a common time signature. It contains six staves of music. The lyrics for this section are: "The Lord my pas - ture shall pre - pare, And feed me with a shep - herd's care; His pre - sence shall my wants sup - ply,". The bottom system continues the music with a bass clef, a key signature of one sharp, and a common time signature. It also contains six staves of music. The lyrics for this section are: "And guard me with a watch - ful eye: My noon - day walks he shall at - tend, And all my mid - night hours de - fend." The music features various note values including eighth and sixteenth notes, and rests. The score is written on five-line staff paper.



Je - sus, thy bound - less love to me No thought can reach, no tongue de - clare; O knit my thank - ful heart to thee,

Musical notation for the third system of 'Castleton'. The key signature changes to E major (three sharps). The time signature remains common time. The melody continues with eighth and sixteenth notes, featuring a sustained note on the third beat of the first measure.



And reign with - out a ri - val there! Thine whol - ly, thine a - lone I am; Be thou a - lone my con - stant flame.

Musical notation for the sixth system of 'Castleton'. The key signature changes to E major (three sharps). The time signature remains common time. The melody concludes with eighth and sixteenth notes, ending on a sustained note.

The musical score consists of three staves of music in common time, key signature of two sharps (F major), and a treble clef. The first staff begins with a melodic line, followed by a piano accompaniment. The second staff continues the melody and piano. The third staff begins with a melodic line, followed by a piano accompaniment. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

O God, what off - 'ring shall I give To thee, the Lord of earth and skies? My spi - rit, soul, and flesh re - ceive,

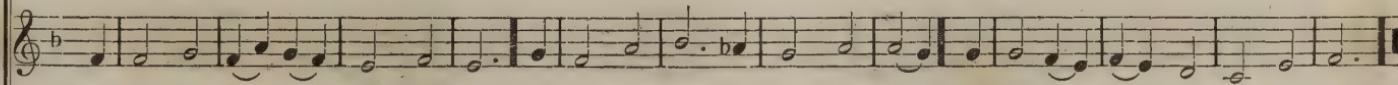
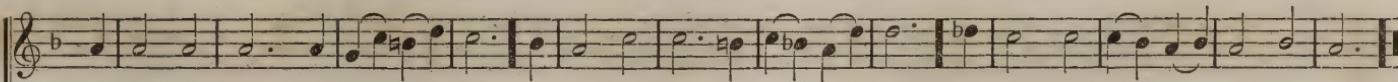
The second section of lyrics is:

A ho - ly, liv - ing sa - cri - fice; Small as it is, 'tis all my store; More shouldst thou have, if I had more.

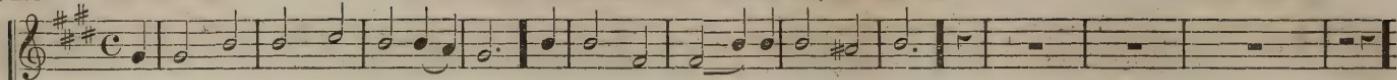
A musical score for three voices and piano. The vocal parts are in treble clef, common time, and key of C major (indicated by a sharp sign). The piano part is in bass clef, common time, and key of C major. The score consists of two systems of music. The first system begins with a vocal entry followed by piano chords. The lyrics are: "Where is my God, my joy, my hope, The dear De - sire of na-tions where? Je-sus, to thee my soul looks up,". The second system begins with piano chords followed by a vocal entry. The lyrics are: "To thee di - rects her morn-ing prayer; And spreads her arms of faith, a - broad, T'em-brace my hope, my joy, my God!". The piano part features sustained notes and chords throughout both systems.



Thee will I love, my strength, my tower; Thee will I love, my joy, my crown; Thee will I love with all my power,

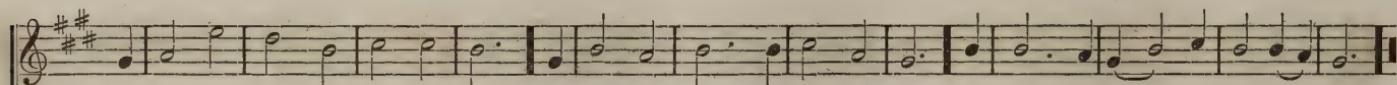


In all thy works, and thee a - lone: Thee will I love, till the pure fire Fill my whole soul with chaste de - sire.



Cre - a - tor, Spi - rit, by whose aid The world's foun - da - tions first were laid, Come vis - it eve - ry wait - ing mind,

ORG.



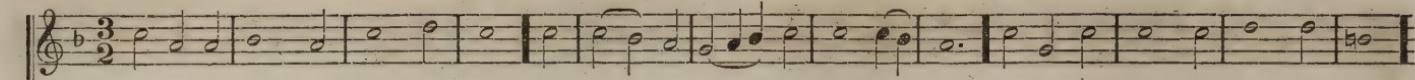
Come, pour thy joys on hu - man kind; From sin and sor - row set us free, And make thy tem - ples wor - thy thee.

In that sad, me - mo - ra - ble night, When Je - sus was for us be - tray'd, He left his death - re - cord - ing rite,

PIA.

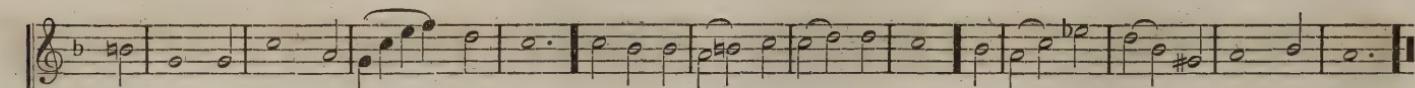
He took, and bless'd, and brake the bread; And gave his own their last be - quest, And thus his love's in - tent ex - press'd.

FOR.



O come, thou ra - diant Morn - ing Star, A - gain in hu - man dark - ness shine! A - rise, re - splen - dent from a - far!

Continuation of the musical score for the first page. The top staff continues with eighth-note patterns and sixteenth-note figures. The bottom staff provides harmonic support with sustained notes and chords. The vocal line continues with eighth-note pairs and sixteenth-note groups.



As - sert thy roy - al - ty di - vine! Thy sway o'er all the earth main - tain, And now be - gin thy glo - rious reign.

Continuation of the musical score for the second page. The top staff begins with a sustained note followed by eighth-note pairs and sixteenth-note groups. The bottom staff continues to provide harmonic support.

Come, Fa - ther, Son, and Ho - ly Ghost, Whom one all - per - fect God we own, Re - stor - er of thy im - age lost,

Thy va - rious of - fi - ces make known: Dis - play, our fall - en souls to raise, Thy whole e - con - o - my of grace.

10

A musical score for three voices (SATB) and piano. The music is in common time, with various key signatures (C major, G major, F# major, D major). The vocal parts are on treble, bass, and alto clef staves. The piano part is on a separate staff below the voices. The lyrics are as follows:

Thou, Lord, on whom I still de - pend, Shalt keep me faith - ful to the end; I trust thy truth, and love, and power,

Shall save me till my la - test hour; And when I lay this bo - dy down, Re - ward with an im - mor - tal crown.

Would Je - sus have the sin - ner die? Why hangs he then on yon - der tree? "For - give them,  
What means that strange ex pir - ing cry? (Sin - ners, he prays for you and me;) { "For - give them,

Fa - ther, O for - give, They know not that by me they live! They know not that by me they live!"

PIA. FOR.

\* When the words "Great God, what do I see and hear!" are used to this tune, the whole of the measures marked \* must be slurred.

Musical score for "Matthews" Hymn, featuring three staves of music and lyrics. The music is in common time (indicated by 'c') and consists of six lines of eight measures each. The first line starts with a treble clef, the second with a bass clef, and the third with a bass clef. The fourth line starts with a treble clef, the fifth with a bass clef, and the sixth with a bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. The lyrics are as follows:

Je - sus, to thee our hearts we lift, May all our hearts with love o'er-flow ! With thanks for thy con - tin - ued gift,

PIA.

That still thy gra - cious name we know; Re - tain our sense of sin for-given, And wait for all our in - ward heaven.

FOR.

Sa - viour from sin, I wait to prove That Je - sus is thy heal - ing name; To lose, when per - fect - ed 'in love,

PIA.

What-e'er I have, or can, or am: I stay me on thy faith - ful word, The ser - vant shall be as his Lord.

FOR.

Musical score for Brighton, 6 lines 8s, or II. 3. The score consists of three staves. The top staff has a treble clef, a key signature of one flat, and common time. The middle staff has a bass clef, a key signature of one flat, and common time. The bottom staff has a bass clef, a key signature of one flat, and common time. The music is in a repeating pattern of measures. The lyrics are:

O love di - vine, what hast thou done! Th' im-mor - tal God hath died for me! The Fa - ther's co - e - ter - nal Son

Continuation of the musical score for Brighton. The score consists of three staves. The top staff has a treble clef, a key signature of one flat, and common time. The middle staff has a bass clef, a key signature of one flat, and common time. The bottom staff has a bass clef, a key signature of one flat, and common time. The music continues in a repeating pattern of measures. The lyrics are:

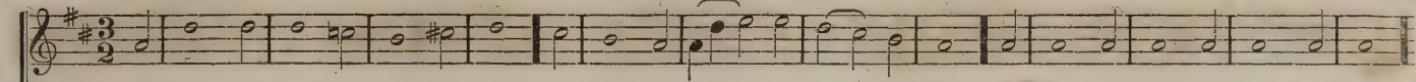
Bore all my sins up - on the tree! Th' im-mor - tal God for me hath died: My Lord, my love, is cru - ci - fied.

1ST P. M.

B O U L A R D. 6 LINES 8S, OR II. 3.

WM. HORSLEY.

151



The second system continues the musical score. The top staff remains in common time with a key signature of two sharps. The lyrics for this section are: "Let there in my dark soul be light; And fill th' il - lus - tra - ted a - abyss With glo - rious beams of end - less bliss."

The third system concludes the musical score. The top staff is in common time with a key signature of two sharps. The lyrics for this section are: "Let there in my dark soul be light; And fill th' il - lus - tra - ted a - abyss With glo - rious beams of end - less bliss."

Peace, troubled soul, whose plain-tive moan Hath taught each scene the notes of wo; Cease thy com-plaint, sup-press thy groan,

PIA.

And let thy tears for-get to flow; Be-hold, the pre-cious balm is found, To lull thy pain, and heal thy wound.

CHORUS.

1ST P. M.

ARNE. 6 LINES 8S, OR II. 3.

DR. ARNE.

153

A musical score for a three-part setting (Treble, Alto, Bass) in common time, key signature of two flats. The score consists of six staves of music, each with a different vocal line. The lyrics are integrated into the musical lines, appearing below the staff where appropriate. The music features various note values including eighth and sixteenth notes, and rests. The vocal parts are separated by brace lines.

To thee, great God of love, I bow! And prostrate in thy sight a - dore: By faith I see thee pass-ing now;

I have, but still I ask for more; A glimpse of love can - not suf - fice, My soul for all thy pre - sence cries.

A musical score for three voices. The top voice (soprano) starts with a dotted half note followed by eighth notes. The middle voice (alto) begins with a quarter note followed by eighth notes. The basso continuo (bass) starts with a half note followed by eighth notes. The music consists of two staves of six measures each, separated by a repeat sign with a brace. The key signature is one flat (B-flat), and the time signature is common time.

Come, Ho - ly Ghost, 'all - quick'-ning fire, Come, and in me de - light to rest; Drawn by the lure of strong de - sire,

A musical score for three voices. The soprano starts with a dotted half note followed by eighth notes. The alto starts with a quarter note followed by eighth notes. The basso continuo starts with a half note followed by eighth notes. The music consists of two staves of six measures each, separated by a repeat sign with a brace. The key signature is one flat (B-flat), and the time signature is common time.

O come, and con - se-crate my breast! The tem - ple of my soul pre - pare, And fix thy sa - cred pre - sence there!

The musical score consists of two staves of music in common time, both in B-flat major. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The first section of the lyrics is:

Thou hid - den source of calm re - pose, Thou all - suf - fi - cent love di - vine, My help and re - fuge from my foes,

The second section of the lyrics is:

Se - cure I am if thou art mine! And lo! from sin, and grief, and shame, I hide me, Je - sus, in thy name.

Musical score for "Anticipation" featuring three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in 3/4 time (indicated by a '3'). The key signature is one flat (B-flat). The vocal line consists of eighth-note patterns. The lyrics describe a guilty night of reveling and frantic mirth, where the creature was the sole delight.

Oft have we pass'd the guil - ty night, In re - vel - ling and fran - tic mirth; The crea - ture was our sole de - light,

Continuation of the musical score. The first two staves continue in common time (B-flat key signature). The third staff begins in 3/4 time (B-flat key signature) and then changes to common time (B-flat key signature). The vocal line continues with eighth-note patterns. The lyrics express a choice between earthly happiness and a better part at last.

Our hap - pi - ness, the things of earth: But O, suf - fice the sea - son past! We choose the bet - ter part at last

PIA. FOR.  
Org.

1ST P. M.

## SALISBURY. 6 LINES 8S, OR II. 3.

HAYDN.

157

Fa - ther of lights, from whom pro - ceeds What - e'er thy eve - ry crea - ture needs; Whose good - ness, pro - vi - dent - ly nigh,

Feeds the young ra - vens when they cry, To thee I look, my heart pre - pare; Sug - gest and heark - en to my prayer.

Org.

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on three staves, and the piano accompaniment is on two staves below the vocal parts. The vocal parts consist of six lines of 8-syllable words, divided into two stanzas. The first stanza begins with "Fa - ther, to thee, I list mine eyes," and the second stanza begins with "And wait to taste how good thou art;". The piano part includes bass and harmonic chords. The score is dated "1850" at the bottom right.

Fa - ther, to thee, I list mine eyes, My long - ing eyes, and rest - less heart; Be - fore the morn - ing watch I rise,

And wait to taste how good thou art; T' ob - tain the grace I hum - bly claim, The sa - ving power of Je - sus' name.

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, treble clef for Soprano and Alto, bass clef for Bass, and includes a basso continuo staff with cursive bass notes. The score consists of two systems of music. The first system begins with a piano introduction followed by a vocal entry. The lyrics are:

Je - sus, was ev - er love like thine? Thy life a scene of won - der is; Thy death it - self is all di - vine,

The second system begins with a piano introduction followed by a vocal entry. The lyrics are:

While pleased thy spi - rit to dis - miss, Thou dost out of the flesh re - tire, And like the Prince of life ex - pire.

I call the world's Re-deem-er mine; He lives who died for me, I know; Who bought my soul with blood di-vine,

Je-sus shall re-ap-pear be-low, Stand in that dread-ful day un-known, And fix on earth his heav'n-ly throne.

Org.

2 D P. M.

## MONMOUTH. 6 LINES 8S, OR II. 2.

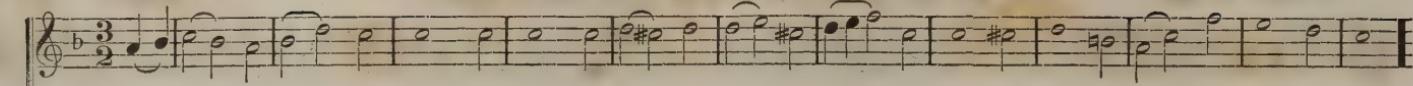
G. DAVIS.

161

Fa - ther of ev - er - last - ing grace, Thy good - ness and thy truth we praise, Thy good - ness and thy truth we prove;

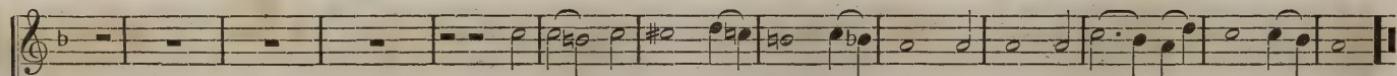
Thou hast in hon - or of thy Son, The gift un - speak - a - ble sent down, The Spirit of life, and pow'r, and love.

PIA. FOR.  
Org. Voice.



How love - ly are thy tents, O Lord ! Wher - e'er thou choos - est to re - cord Thy name, or place thy house of prayer,

A continuation of the musical score. The soprano and alto voices continue their eighth-note patterns. The piano part shows harmonic changes with various chords.



My soul out - flies the an - gel choir, And faints, o'er - power'd with strong de - sire, To meet thy spe - cial pre - sence there.

A continuation of the musical score. The soprano and alto voices continue their eighth-note patterns. The piano part shows harmonic changes with various chords. The word "PIA." is written above the piano staff, and "FOR." is written below it.

2D P. M.

## RAVENS CROFT. 6 LINES 8S, OR II. 2.

T. RAVENSCROFT, M. B. 163

A musical score for four voices. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The time signature is common time. The music consists of mostly eighth notes and quarter notes. The lyrics for the first stanza are:

Come, Ho - ly Ghost, all - quick'-ning fire, Come, and my hal - low'd heart in - spire, Sprinkled with the a - ton - ing blood;

A continuation of the musical score for four voices. The staves and key signature remain the same. The lyrics for the second stanza are:

Now to my soul thy - self re - veal, Thy migh - ty work - ing let me feel, And know that I am born of God.

I'll praise my Ma - ker while I've breath, And when my voice is lost in death, Praise shall em - ploy my no - bler powers, My days of praise shall

PIA. FOR. DUETT. PIA.

ne'er be past, While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures: Or im - mor - tal - i - ty en - dures.

Organ ad. lib. tr. FOR. VOICE

Our friend - ship sanc - ti - fy and guide, Un - mix'd with sel - fish - ness and pride, Thy glo - ry be our sin - gle aim!

In all our in - ter - course be - low, Still let us in thy foot - steps go, And nev - er meet but in thy name.

Musical score for New Court, 6 Lines 8s, or II. 2. The score consists of three staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The middle staff has a bass clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The music is composed of eighth and sixteenth note patterns. The lyrics are:

O Je-sus, source of calm re-pose, Thy like nor man nor an-gel knows, Fair-est a-mong ten thou-sand fair:

The continuation of the musical score for New Court. The staves and key signatures remain the same. The lyrics are:

E'en those whom death's sad set-ters bound, Whom thick-est dark-ness com-pass'd round, Find light and life if thou ap-pear.

2D P. M.

## MARTIN'S LANE. 6 LINES 8S, OR II. 2.

DR. ARNE. 167

Thou, Je - sus, thou my breast in - spire, And touch my lips with hal - low'd fire, And loose a stamm -'ring in - fant's tongue:

Pre - pare the ves - sel of thy grace; A - dorn me with the robes of praise, And mer - cy shall be all my song.

PIA.

FOR.

The musical score consists of two staves of music in common time, key signature of one sharp (F#), and six lines 8s or II. 2. The first staff begins with a treble clef, and the second staff begins with a bass clef. The lyrics are as follows:

O God, of good, th'un - fa - thom'd sea! Who would not give his heart to thee? Who would not love thee with his might?

O Je - sus, lov - er of man-kind! Who would not his whole soul and mind, With all his strength to thee u - nite?

3D P. M.

## M A J E S T Y. 4 6S AND 2 8S, OR II. 4.

S. JACKSON. 169

The Lord Je - ho - vah reigns, His throne is built on high; The gar - ments he as - sumes  
Are light and ma - jes - ty: His glo - ries shine with beams so bright, No mor - tal eye can bear the sight.

A handwritten musical score for three voices and basso continuo. The music is in common time, key signature of one flat (B-flat), and consists of two systems of music. The top system starts with a soprano vocal line, followed by an alto line, and a basso continuo line with a cello-like part below it. The lyrics for this section are: "God is gone up on high, With a tri - um - phant noise, The cla - rions of the sky". The bottom system continues the soprano, alto, and basso continuo parts. The lyrics for this section are: "Pro - claim th'an - gel - ic joys! Join all on earth, re - joice and sing; Glo - ry as -cribe to glo - ry's King."

3D P. M.

## RESURRECTION. 4 6S AND 2 8S. OR II. 4.

DR. GREENE. 171

Ye ran - sion'd sin - ners, hear, The pris - 'ners of the Lord; And wait till Christ ap - pear,

Ac - cord - ing to his word: Re - joice in hope, re - joice with me, We shall from all our sins be free.

A musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, key signature of one sharp (F#), and consists of two systems of music. The vocal parts are written on treble, alto, and bass staves respectively. The piano part is written below the bass staff. The lyrics are as follows:

Re - joice, the Lord is King; Your Lord and King a - dore; Mor - tals, give thanks and sing, And tri - umph

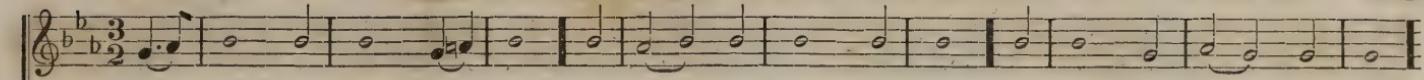
ev - er - more; Lift up your hearts, lift up your voice, Re - joice, a - gain I say, re - joice.

3D P. M.

## ST. PHILIP'S. 4 6S AND 2 8S, OR II. 4.

LEVESQUE.

173



A - rise, my soul, a - rise, Shake off thy guil - ty fears, The bleed - ing Sa - cri - fice

A musical staff in common time (indicated by a '3' over a '4') and a key signature of two flats. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns.

A musical staff in common time (indicated by a '3' over a '4') and a key signature of two flats. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns.

In my be - half ap - pears; Be - fore the throne my Sure - ty stands, My name is writ - ten on his hands.

A musical staff in common time (indicated by a '3' over a '4') and a key signature of two flats. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns.

Thou God of truth and love, We seek thy per - fect way, Rea - dy thy choice t'ap - prove,

Thy pro - vi - dence t'o - bey; En - ter in - to thy wise de - sign, And sweet - ly lose our will in thine.

The musical score consists of four staves of music in common time, treble clef, and C major. The lyrics are integrated into the music, appearing below the first and third staves. The first staff begins with a single note followed by a series of eighth notes. The second staff starts with a single note followed by pairs of eighth notes. The third staff begins with a single note followed by a series of eighth notes. The fourth staff begins with a single note followed by pairs of eighth notes. The lyrics are as follows:

Je - sus, ac - cept the praise That to thy name be - longs! Mat - ter of all our lays,

Sub - ject of all our songs; Through thee we now to - geth - er came, And part ex - ult - ing in thy name.

A musical score for four voices (SATB) and organ. The score consists of eight staves of music, divided into two systems by a vertical brace. The top system contains three staves: soprano (C-clef), alto (C-clef), and bass (F-clef). The bottom system contains one staff per voice: soprano (C-clef), alto (C-clef), tenor (C-clef), and bass (F-clef). The music is in common time, with a key signature of one flat. The vocal parts sing in unison, while the organ part provides harmonic support. The lyrics are as follows:

Let earth and heav'n a - gree, An - gels and men be join'd, To cel - e - brate with me  
The Sa - viour of man - kind: T'a - dore the all - a - ton - ing Lamb, And bless the sound of Je - sus' name.

3 D P. M.

## BURNHAM. 4 6S AND 2 8S, OR II. 4.

THOMAS CLARK.

177

Young men and maid - ens, raise Your tune - ful voi - ces high; Old men and chil - dren, praise The Lord of earth and sky:

Him three in one, and one in three, and one in three,

Him three in one, and one in three, Him three in one, and one in three, Ex - tol to all e - ter - ni - ty.

PIA. FOR.

12 Him three in one, and one in three, and one in three,

The musical score consists of three staves of handwritten music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is B-flat major (two flats). The time signature varies between common time (indicated by 'C') and 3/4 time (indicated by '3'). The music is divided into measures by vertical bar lines. The lyrics are written below the notes:

God of my life, to thee My cheer - ful soul I raise! Thy good - ness bade me be,

And still pro - longs my days; I see my na - tal hour re - turn, And bless the day that I was born.

Musical score for the first two staves of "Southampton". The key signature is three sharps (F major). The time signature is common time. The music consists of two staves. The top staff begins with a dotted half note followed by eighth notes. The bottom staff begins with a quarter note followed by eighth notes. The lyrics are:

The Lord of earth and sky, The God of a - ges praise! Who reigns en - throned on high,

Musical score for the last two staves of "Southampton". The key signature changes to two sharps (G major). The time signature is common time. The music consists of two staves. The top staff begins with a quarter note followed by eighth notes. The bottom staff begins with a quarter note followed by eighth notes. The lyrics are:

An - cient of end - less days! Who length - ens out our tri - als here, And spares us yet an - oth - er year.

A musical score for four voices (SATB) in common time, featuring three staves. The top staff uses soprano C, the middle staff alto C, and the bottom staff bass F. The fourth voice is provided by the bass staff. The key signature is one flat. The music consists of two systems of eight measures each. The lyrics are as follows:

Come, let our voi - ces join. In one glad song of praise; To God the God of love,

Our grate - ful hearts we raise; To God a - lone your praise be - longs; His love de - mands your ear - liest songs.

4TH P. M. ST. BARTHOLOMEW'S. 886, 886, OR II. 1. S. JACKSON. 181

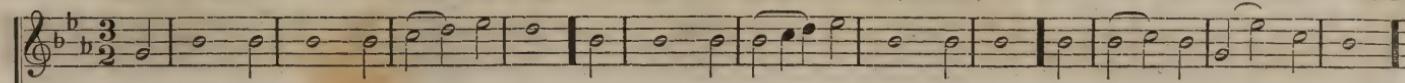
The musical score consists of six staves of music. The first two staves are in common time (indicated by a '2') and the third staff is in triple time (indicated by a '3'). The fourth staff begins in common time and transitions to triple time in the fifth staff. The sixth staff returns to common time. The music is written in bass clef for the first three staves and tenor clef for the last three staves. The key signature is one flat throughout. The lyrics are integrated into the music, appearing below the notes.

O love di - vine, how sweet thou art: When shall I find my will - ing heart All ta - ken up by thee?

I thirst, I faint, I die to prove The great - ness of re - deem - ing love, The love of Christ to me.

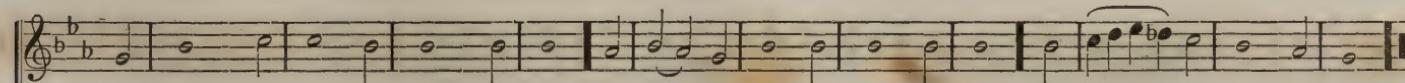
Je - sus, thou soul of all our joys, For whom we now lift up our voice, And all our strength ex - er;t;

Vouch - safe the grace we hum - bly claim; Com - pose in - to a thank - ful frame, And tune thy peo - ple's heart.



How hap - py is the pil - grim's lot; How free from eve - ry anx - ious thought, From world - ly hope and fear!

Continuation of the musical score for the first stanza. The vocal and piano parts are shown continuing from the previous page. The lyrics are: "How hap - py is the pil - grim's lot; How free from eve - ry anx - ious thought, From world - ly hope and fear!"



Con - fined to nei - ther court nor cell, His soul dis - dains on earth to dwell, He on - ly so - journs here.

Continuation of the musical score for the second stanza. The vocal and piano parts are shown continuing from the previous page. The lyrics are: "Con - fined to nei - ther court nor cell, His soul dis - dains on earth to dwell, He on - ly so - journs here."

Come, wis - dom, power, and grace di - vine! Come, Je - sus, in thy name to join A hap - py cho - sen band;

Who fain would prove thine ut - most will, And all thy right - eous laws ful - fil, In love's be - nign com - mand.

PIA. FOR.

The musical score consists of three staves of music in common time, key signature of one sharp (F#), and treble clef. The first two staves are identical, featuring a soprano vocal line. The third staff provides harmonic support with a basso continuo line, indicated by a bass clef and a bass staff line.

How shall I walk my God to please, And spread con - tent and hap - pi - ness O'er all be -neath my care?

A pat - tern to my house - hold give; And as a guar - dian an - gel live, As Je - sus' mes - sen - ger.

Musical score for 'Kinver' Hymn tune, 886,886, or II. 1. The score consists of four staves of music in common time, treble clef, and C major. The lyrics are integrated into the musical lines. The first two staves begin with a melodic line in C major. The third staff begins with a harmonic line in C major. The fourth staff begins with a harmonic line in F major. The lyrics are:

Thou God of glo - rious ma - jes - ty, To thee, a - gainst my - self, to thee, A worm of earth I cry! A half a -

wa - ken'd child of man, An heir of end - less bliss or pain; A sin - ner born to die: A sin - ner born to die!

PIA.

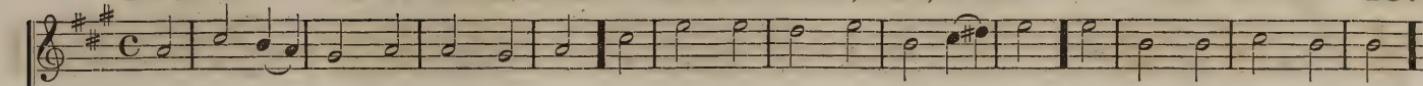
FOR.

4TH P. M.

## HEREFORD. 886,886, OR II. 1.

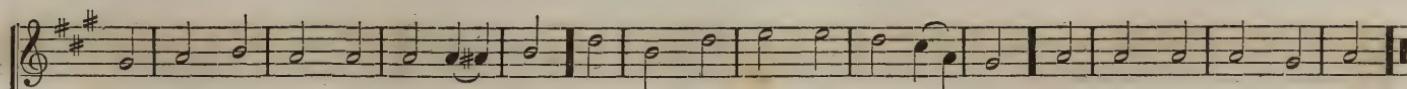
DR. BOYCE.

187



How hap - py, gra - cious Lord, are we! Di - vine - ly drawn to fol - low thee, Whose hours di - vid - ed are

A continuation of the musical score for the first stanza. The key signature remains G major. The vocal parts continue their melodic lines, and the bass part maintains harmonic stability with its sustained notes and chords.



Be - twixt the mount and mul - ti - tude; Our day is spent in do - ing good, Our night in praise and pray'r.

A continuation of the musical score for the second stanza. The key signature returns to G major. The vocal parts continue their melodic lines, and the bass part maintains harmonic stability with its sustained notes and chords.

A musical score for the hymn "Switzerland". The score consists of four staves, each with a key signature of one flat (B-flat) and a common time signature. The top two staves are soprano voices, and the bottom two are bass voices. The lyrics are integrated into the music, appearing below the notes. The first stanza of lyrics is:

O glo - ri - ous hope of per - fect love! It lifts me up to things a - bove; It bears on ea - gle's wings;

The second stanza continues:

It gives my rav - ish'd soul a taste, And makes me for some mo - ments feast With Je - sus' priests and kings.

A musical score for three voices (SATB) in common time. The key signature changes between G major (two sharps), C major (no sharps or flats), and F major (one sharp). The vocal parts are separated by vertical braces. The first stanza of lyrics is:

And am I on - ly born to die? And must I sud - den - ly com - ply with na - ture's stern de - cree?

The second stanza of lyrics is:

What af - ter death for me re - mains? Ce - les - tial joys, or hell - ish pains, To all e - ter - ni - ty!

St. Clement's tune, 4 lines 7s. or III. 1. The music consists of three staves. The top staff has a treble clef, a key signature of one flat, and a common time. The middle staff has a bass clef, a key signature of one flat, and a common time. The bottom staff has a bass clef, a key signature of one flat, and a common time. The music features eighth-note patterns and some sixteenth-note figures.

5TH P. M.

SHARON. 4 LINES 7S, OR III. 1.

DR. BOYCE.

Sharon tune, 4 lines 7s, or III. 1. The music consists of three staves. The top staff has a treble clef, a key signature of one flat, and a common time. The middle staff has a bass clef, a key signature of one flat, and a common time. The bottom staff has a bass clef, a key signature of one flat, and a common time. The music features eighth-note patterns and some sixteenth-note figures.

Lord, we come be-fore thee now, At thy feet we hum-bly bow; O! do not our suit dis-dain; Shall we seek thee, Lord, in vain?

5TH P. M.

G R E E N W O O D . 4 L I N E S 7 S , O R I I I . 1 .

191

A musical score for two voices and piano. The top staff is soprano, the bottom staff is alto, and the piano part is on the left. The key signature is A major (two sharps). The vocal parts sing eighth-note patterns, mostly quarter notes. The piano part consists of eighth-note chords.

When, my Sa-viour, shall I be Per-fect-ly re-sign'd to thee? Poor and vile in my own eyes, On - ly in thy wis-dom wise!

5TH P. M.

B A Y A R D . 4 L I N E S 7 S , O R I I I . 1 .

ADOLPH HESSE.

A musical score for two voices and piano. The top staff is soprano, the bottom staff is alto, and the piano part is on the left. The key signature is C major (no sharps or flats). The vocal parts sing eighth-note patterns, mostly quarter notes. The piano part consists of eighth-note chords.

Hail the day that saw Him rise, Rav-ish'd from our wish-ful eyes! Christ, a - while to mor-tals given, Re - as-cends his na-tive heaven.

A handwritten musical score for three voices and piano. The top staff is soprano, middle staff alto, bottom staff bass. The piano part is at the bottom. The music is in common time. The score includes lyrics:

Je - sus, Lord, we look to thee, Let us in thy name a - gree;

Show thy - self the Prince of peace, Bid our jars for - ev - er cease.

5TH P. M.

HARRIS. 4 LINES 7S, OR III. 1.

S. JACKSON. 193

A musical score for three voices. The top voice (soprano) has a melody of eighth and sixteenth notes. The middle voice (alto) provides harmonic support with sustained notes and chords. The bottom voice (bass) also provides harmonic support with sustained notes and chords. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The vocal parts are separated by vertical bar lines. The lyrics are written below the music:

God of love, that hear'st the prayer, Kind - ly for thy peo - ple care; Who on thee a - lone de - pend: Love us, save us to the end.

5TH P. M.

MILAN. 4 LINES 7S, OR III. 1.

A musical score for three voices. The top voice (soprano) has a melody of eighth and sixteenth notes. The middle voice (alto) provides harmonic support with sustained notes and chords. The bottom voice (bass) provides harmonic support with sustained notes and chords. The key signature is C major (no sharps or flats). The time signature is common time (indicated by 'C'). The vocal parts are separated by vertical bar lines. The lyrics are written below the music:

Je - sus, shall I nev - er be Firm - ly ground-ed up - on thee? Nev - er by thy work a - bide? Nev - er in thy wounds re - side?

194 5TH P. M.

## JANESVILLE. 4 LINES 7S, OR III. 1.

R. MUNSON.

Music score for Janesville, 4 lines 7s, or III. 1. The score consists of four staves in common time, key of C major (two sharps). The vocal line (top staff) has a steady eighth-note pattern. The piano accompaniment (bottom three staves) features sustained notes and occasional chords. The lyrics are as follows:

Ho - ly Lamb, who thee re - ceive, Who in thee be - gin to live, Day and night they cry to thee, As thou art, so let us be!

5TH P. M.

## SAVONA. 4 LINES 7S, OR III. 1.

THOS. CLARK.

Music score for Savona, 4 lines 7s, or III. 1. The score consists of four staves in common time, key of C major (one sharp). The vocal line (top staff) has a steady eighth-note pattern. The piano accompaniment (bottom three staves) features sustained notes and occasional chords. The lyrics are as follows:

Depth of mer - cy ! can there be Mer - cy still re - served for me ? Can my God his wrath for - bear ? Me, the chief of sin - ners, spare ?

5TH P. M.

W E B E R . 4 L I N E S 7S, OR III. 1.

C. M. VON WEBER. 195

Musical score for Weber's 4 Lines 7s, Op. III. 1, 5th Part M. The score consists of four staves, each with a treble clef, a key signature of three sharps, and a common time signature. The vocal line (top staff) has lyrics: "Soft - ly now the light of day, Fades up - - on 'my sight a - way;". The piano accompaniment (bottom staff) provides harmonic support. The second system continues with lyrics: "Free from care, from la - - bor free, Lord, I would com - mune with thee!". The piano part includes a bass line and harmonic progression.

196 5TH P. M.

NUREMBERG. 4 LINES 7S. OR III. 1.

GERMAN.

Musical score for "NUREMBERG. 4 LINES 7S. OR III. 1." (5th P.M.). The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. The time signature is common time. The music features eighth-note patterns and some sixteenth-note figures. The lyrics are as follows:

Lord, whom winds and seas o - bey, Guide us through the wa - tery way; In the hol - low of thy hand Hide, and bring us safe to land.

5TH P. M.

REDEMPTION. 4 LINES 7S. OR III. 1.

REV. G. COLES.

Musical score for "REDEMPTION. 4 LINES 7S. OR III. 1." (5th P.M.). The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. The time signature is common time. The music features eighth-note patterns and some sixteenth-note figures. The lyrics are as follows:

Je - sus comes with all his grace, Comes to save a fall - en race; Ob - ject of our glo - rious hope, Je - sus comes to lift us up!

5TH P. M.

## MELVILLE. 4 LINES 7S, OR III. 1.

ADAM WRIGHT, Organist of Carr's Lane Chapel, Birmingham. 197

Glo-ry be to God on high, God, whose glo-ry fills the sky; Peace on earth to man for-given, Man, the well-be-loved of heaven.

5TH P. M.

## MUNSON. 4 LINES 7S, OR III. 1.

C. M. VON WEBER.

Lov-ing Je-sus, gen-tle Lamb, In thy gra-cious hands I am; Make me, Sa-viour, what thou art, Live thy-self with-in my heart.

A musical score for four voices (SATB) and piano. The key signature is one sharp (F# major). The vocal parts are arranged in two staves: soprano and alto on top, tenor and bass on bottom. The piano part is on the right. The lyrics are as follows:

Hark, my soul,—it is the Lord! 'Tis thy Sa-viour, hear his word! Je - sus speaks, he speaks to thee: "Say, poor sin - ner, lov'st thou me?"

A musical score for four voices (SATB) and piano. The key signature is one flat (C major). The vocal parts are arranged in two staves: soprano and alto on top, tenor and bass on bottom. The piano part is on the right. The lyrics are as follows:

Chil-dren of the heav'n-ly King, As we jour - ney let us sing; Sing our Sa - viour's wor - thy praise, Glo - rious in his works and ways.

5TH P. M.

U N I T Y . 4 L I N E S 7S, OR III. 1.

GERMAN CHORAL. 199

Sons of God, tri - um-phant rise, Shout th'ac-complish'd sac - ri - fice ! Shout, your sins in Christ for - given, Sons of God, and heirs of heav'n !

5TH P. M.

PLEYEL'S HYMN. 4 LINES 7S. OR III. 1.

IGNACE PLEYEL.

Earth, re - joice, our Lord is King ! Sons of men, his prais-es sing; Sing ye in tri - um-phant strains, Je - sus our Mes - si - ah reigns !

200 5TH P. M.

## LUDSTONE. 4 LINES 7S, OR III. 1.

Musical score for Ludstone, 4 lines 7s, or III. 1. The score consists of four staves in common time, key of C major (two sharps). The vocal parts are in soprano, alto, tenor, and bass. The lyrics are:

Je-sus, all re-deem-ing Lord, Mag-ni-fy thy dy-ing word, In thine or-di-nance ap-pear, Come and meet thy fol-lowers here.

5TH P. M.

## DELAWARE. 4 LINES 7S, OR III. 1.

J. ANTES.

Musical score for Delaware, 4 lines 7s, or III. 1. The score consists of four staves in common time, key of C major (one sharp). The vocal parts are in soprano, alto, tenor, and bass. The lyrics are:

Hark! a voice di-vides the sky! Hap-py are the faith-ful dead! In the Lord who sweet-ly die, They from all their toils are freed!

6TH P. M.

## MACCABEUS. 6 LINES 7S, OR III. 2.

HANDEL.

201

Musical score for "MACCABEUS" by Handel, featuring six staves of music and lyrics. The score is in common time, key signature of one sharp (F#), and consists of soprano, alto, tenor, bass, and two continuo parts (harpsichord and cello/bassoon). The lyrics are as follows:

Praise to God, im - mor - tal praise, For the love that crowns our days; Boun - teous Source of ev' - ry joy,

Let thy praise our tongues em - ploy: All to thee, our <sup>God,</sup> we owe, Source, whence all our bless - ings flow.

The musical score consists of four staves of music. The top two staves are in common time, G major (indicated by a 'G' with a 'b' below it), and the bottom two staves are in common time, C major (indicated by a 'C'). The first staff contains a soprano melody. The second staff contains a basso continuo line with sustained notes and bassoon entries. The third staff contains a soprano melody. The fourth staff contains a basso continuo line with sustained notes and bassoon entries. The lyrics are integrated into the music, appearing under the first and third staves.

Rock of a - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood,

From thy wound-ed side which flow'd, Be of sin the dou - ble cure, Save from wrath and make me pure : Save from wrath and make me pure.

Handwritten musical score for Wells Hymn, 6 Lines 7s, or III. 2. The score consists of four staves of music in common time, key signature of one sharp (F#), and soprano vocal parts. The lyrics are:

Lord of all, with pure intent,  
From their tend - 'rest in - fan - cy,  
In thy tem - ple we pre - sent,

Handwritten musical score for Wells Hymn, continued. The score consists of four staves of music in common time, key signature of one sharp (F#), and soprano vocal parts. The lyrics are:

Whom we first re - ceived from thee ; Through thy well - be - lov - ed Son, Ours ac - know-ledged for thine own.

Musical score for Bologna setting, 6 lines 7s, or III. 2. The score consists of two systems of music, each with four staves. The key signature is one flat (B-flat), and the time signature is common time (indicated by 'C').

The first system begins with a treble clef, followed by three bass staves. The lyrics for this system are:

Since the Son hath made me free,  
Let me taste my lib - er - ty!  
Thee be - hold with o - pen face,

The second system begins with a bass clef, followed by three treble staves. The lyrics for this system are:

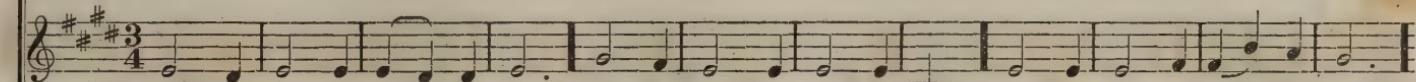
Tri - umph in thy sav - ing grace!  
Thy great will de - light to prove,  
Glo - ry in thy per - fect love.

6TH P. M.

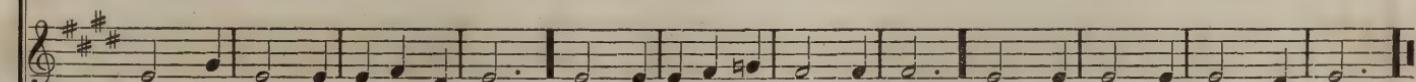
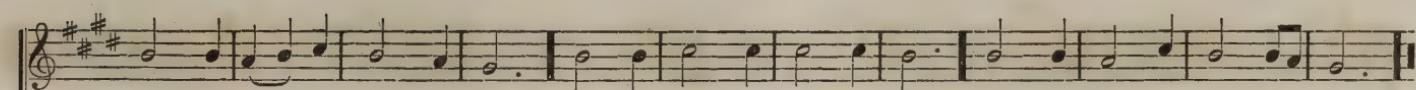
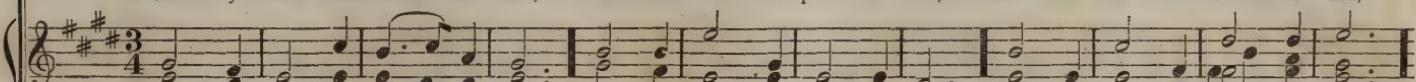
## BALCH. 6 LINES 7S, OR III. 2.

BERG.

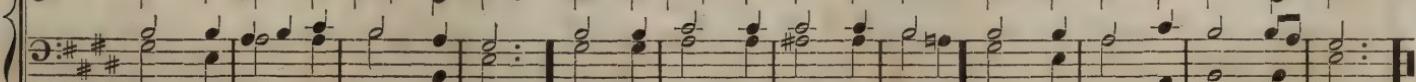
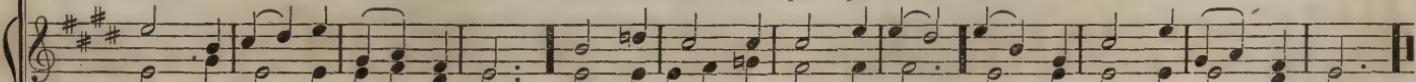
205



Wea - ry souls that wan - der wide, From the cen - tral point of bliss, Turn to Je - sus cru - ci - fied,



Fly to those dear wounds of his; Sink in - to the pur - ple flood; Rise in - to the life of God.



The musical score consists of three staves of music in common time, treble clef, and G major (indicated by a key signature of two sharps). The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a whole note followed by eighth notes. The third staff begins with a half note followed by eighth notes. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "Cen - tre of our hopes thou art, End of our en - larged de - sires; Stamp thine im - age on our hearts;". The second section of lyrics is: "Fill us now with heav'n - ly fires; Ce - ment - ed by love di - vine, Seal our souls for - ev - er thine!". The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures, along with sustained notes and rests.

Je-sus, lov-er of my soul, Let me to thy bo-som fly, While the nearer wa-ters roll, While the tem-pest still is high; Hide me, O my  
Sa-viour, hide, Till the storm of life is past; Safe in - to the ha-ven guide, O re - ceive, O re - ceive, O re - ceive my soul at last.

## THEODORA. 8 LINES 7S, OR III. 1.

HANDEL.

Who are these ar-ray'd in white, Brighter than the noon-day sun? Foremost of the sons of light; Near-est the e - ter - nal throne? These are they that

bore the cross, No - bly for their Mas-ter stood; Suf-frers in his righteous cause: Foll'wers of the dy - ing God: Foll'wers of the dy - ing God.

Christ, from whom all blessings flow,  
Per-fect-ing the saints be - low,  
Hear us, who thy na - ture share,  
Who thy mys - tic bo - dy are:

Join us, in one spi - rit join, Let us still re - ceive of thine:  
Still for more on thee we call, Thou who fill - est all in all!

A musical score for Benevento, 8 lines 7s, or III. 1. The score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one flat (indicated by 'b'). The bottom staff is also in common time and has a key signature of one flat. The music features eighth-note patterns and sixteenth-note chords. The lyrics are as follows:

Sin - ners, turn, why will ye die? God, your Ma - ker, asks you why? God, who did your be - ing give, Made you with him - self to live,

The continuation of the musical score for Benevento. The top staff is in common time (indicated by 'C') and has a key signature of one flat. The bottom staff is also in common time and has a key signature of one flat. The music continues with eighth-note patterns and sixteenth-note chords. The lyrics are as follows:

He the fa - tal cause de-mands, Asks the work of his own hands, Why, ye thank-less crea-tures, why Will ye cross his love, and die?

Musical score for the first part of the Spanish Chant. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a 'C'). The key signature is one flat. The music features eighth-note patterns and some sixteenth-note figures. The lyrics are as follows:

Come, and let us sweet-ly join, Christ to praise in hymns di-vine! Give we all with one ac-cord, Glo-ry to our com-mon Lord;

Musical score for the second part of the Spanish Chant. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a 'C'). The key signature changes to one sharp. The music features eighth-note patterns and some sixteenth-note figures. The lyrics are as follows:

Hands, and hearts, and voi-ces raise; Sing as in the an- cient days; An - te - date the joys a - bove, Cel - e - brate the feast of love.

Three staves of musical notation for three voices: Treble, Alto, and Bass. The music consists of two measures followed by a repeat sign and another two measures. The vocal parts are separated by vertical bar lines.

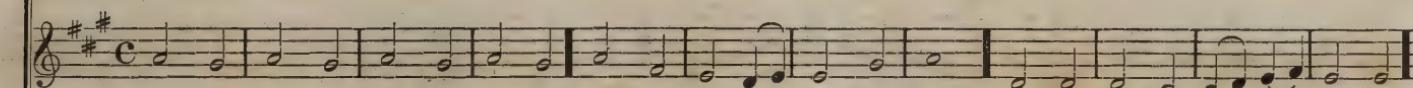
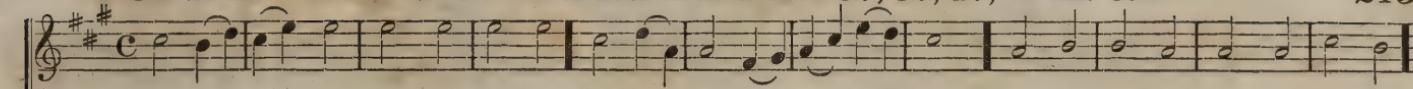
Come, thou Conq -'r or of the na - tions, Now on thy white horse ap - pear; Earth-quakes, deaths, and des - o - la - tions

Three staves of musical notation for three voices: Treble, Alto, and Bass. The music continues from the previous section, showing a sustained note in the bass part and a return to common time.

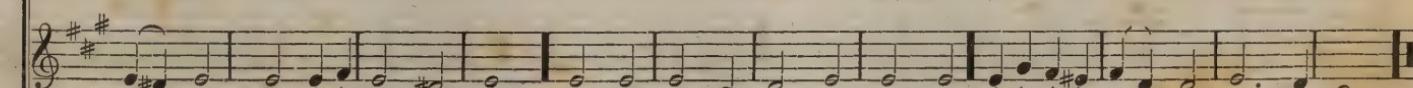
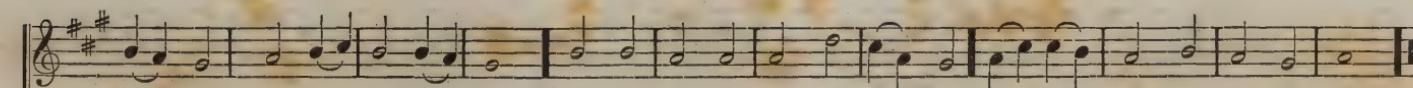
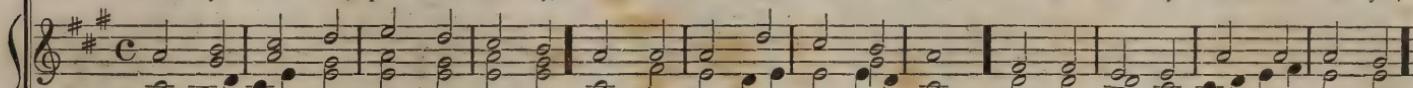
Three staves of musical notation for three voices: Treble, Alto, and Bass. The music continues from the previous section, showing a sustained note in the bass part and a return to common time.

Sig - ni - fy thy king - dom near: True and faith - ful! True and faith - ful! 'Stab - lish thy do - min - ion here.

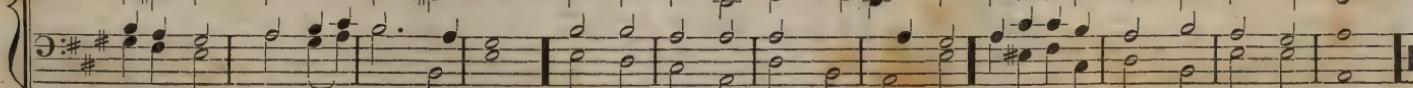
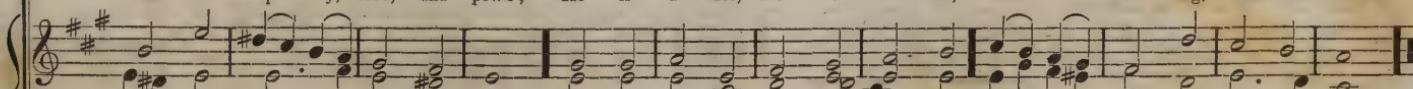
Three staves of musical notation for three voices: Treble, Alto, and Bass. The music continues from the previous section, showing a sustained note in the bass part and a return to common time.

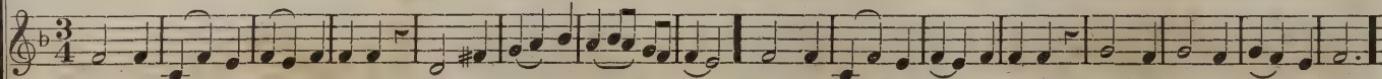


Come, ye sin - ners, poor and nee - dy, Weak and wound - ed, sick and sore, Je - sus rea - dy stands to save you,

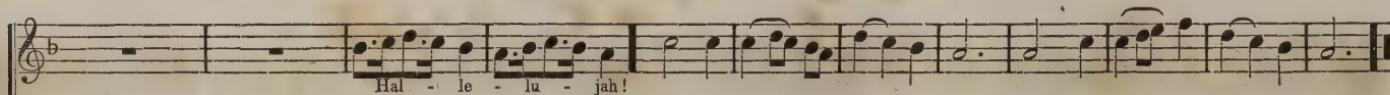


Full of pi - ty, love, and pow'r; He is a - ble, He is a - ble, He is will - ing, doubt no more.

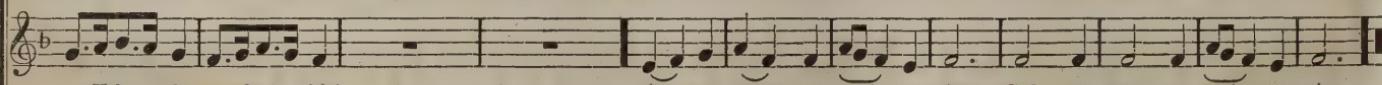




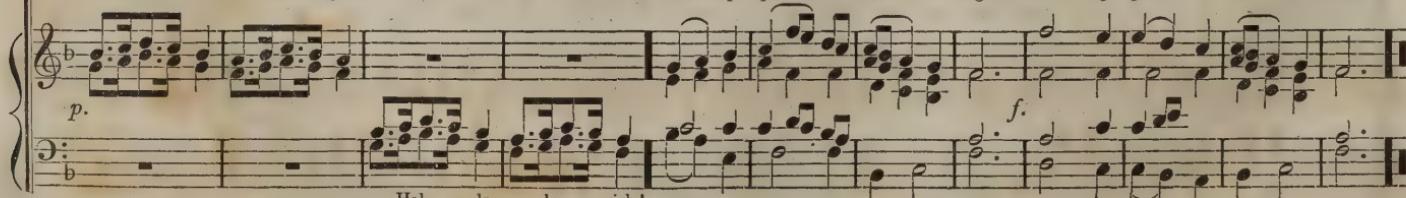
Lo! He comes, with clouds descending, Once for fa-vor'd sin - ners slain! Thousand thou-sand saints at-tending, Swell the tri-umph of his train!



Hal - le - lu - jah!

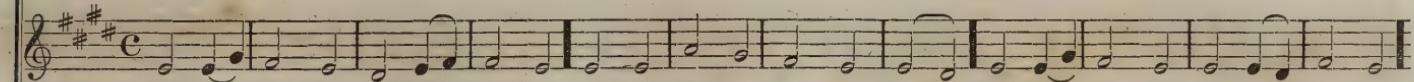
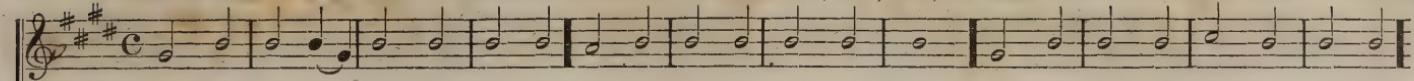


Hal - le - lu - jah! God ap - pears on earth to reign: God ap - pears on earth to reign.

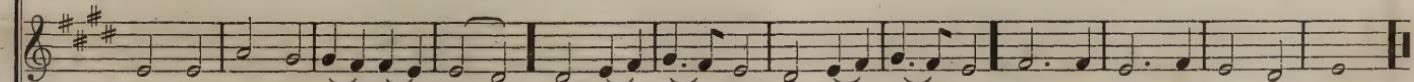
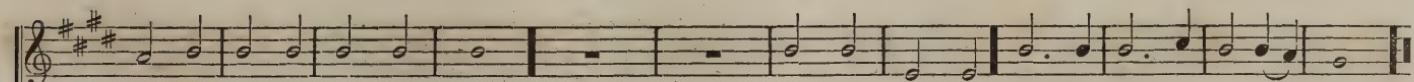
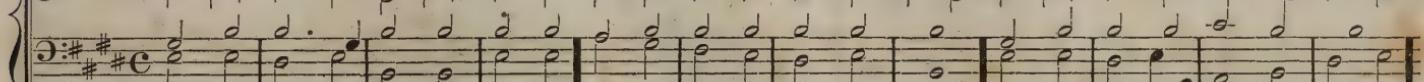
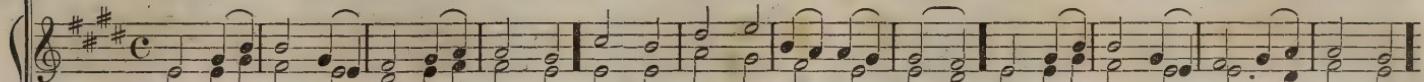


p. Hal - le - lu - jah!

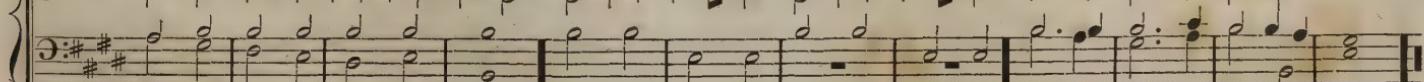
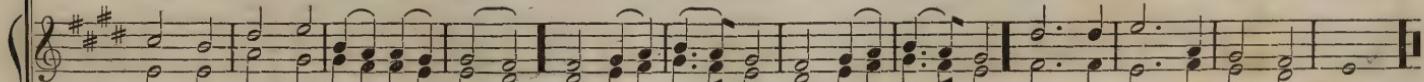
f.



Lift your heads, ye friends of Je - sus, Part - ners in his pa - tience here: Christ to all be - liev - ers pre - cious,



Lord of lords shall soon ap - pear: Mark the to - kens, Mark the to - kens Of his heav'n - ly king - dom near.



The musical score consists of three staves of music in common time, key signature of one flat. The top staff uses soprano C-clef, the middle staff alto C-clef, and the bottom staff bass F-clef. The music features various note values including eighth and sixteenth notes, with some notes connected by stems and others separate. The lyrics are integrated into the music, appearing below the staves. The first stanza of lyrics is:

Thou, who didst with love and bless - ing, Ga - ther Si - on's babes to thee, Still a Sa - viour's love ex - press - ing,

The second stanza of lyrics is:

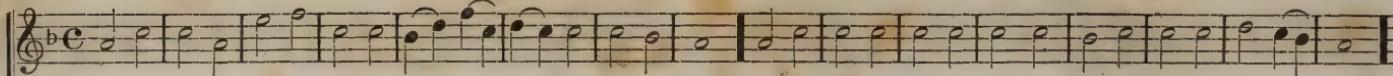
These, the babes of Si - on, see; Bless the la - bors Bless the la - bors That would bring them up for thee.

O thou God of my sal - va - tion, My Re - deem - er from all sin; Moved by thy di - vine com - pas - sion,

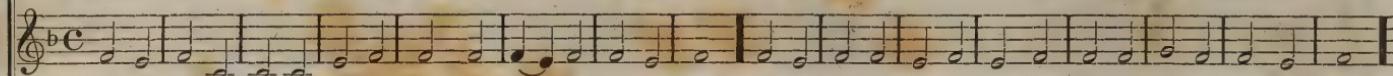
PIA.

Who hast died my heart to win; I will praise thee, I will praise thee, Where shall I thy praise be - gin?

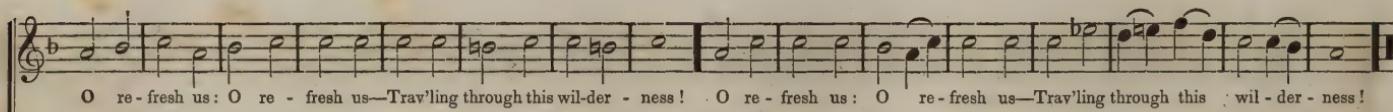
FOR.



1. Lord, dis-miss us with thy bless-ing, Fill our hearts with joy and peace, Let us each, thy love pos-sess-ing, Tri-umph in re-deem-ing grace;

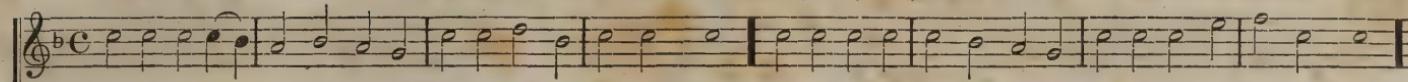


2. Thanks we give, and a - do - ra-tion, For the gos - pel's joy - ful sound; May the fruits of thy sal - va - tion In our hearts and lives a - bound:



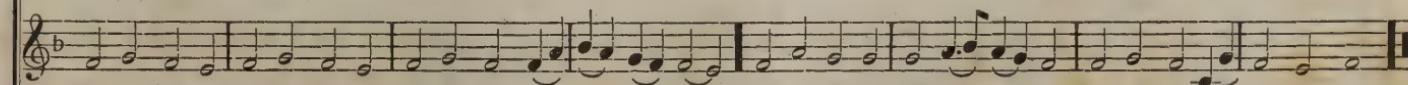
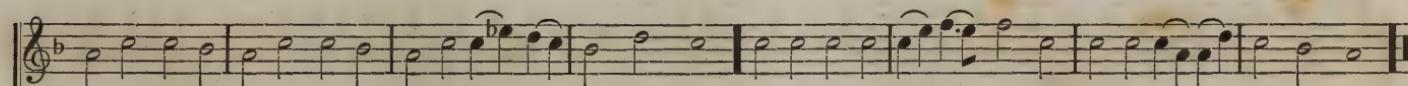
O re-fresh us: O re-fresh us—Trav'ling through this wil-der - ness! O re-fresh us: O re-fresh us—Trav'ling through this wil-der - ness!

May thy presence, May thy presence With us ev - er - more be found! May thy pre-sence, May thy pre-sence With us ev - er - more be found!



Come, thou ev - er - last - ing Spi - rit, Bring to eve - ry thank - ful mind All the Saviour's dy - ing mer - it, All his suff - rings for man - kind :

The musical score continues with three voices. The treble voice has a sustained note followed by a rhythmic pattern. The alto voice follows with eighth and sixteenth notes. The bass voice provides harmonic support with sustained notes and eighth-note patterns.



True re - cord - er of his pas - sion, Now the liv - ing fire im - part, Now re - veal his great sal - va - tion, Preach his gos - pel to our heart.

The musical score continues with three voices. The treble voice has a sustained note followed by a rhythmic pattern. The alto voice follows with eighth and sixteenth notes. The bass voice provides harmonic support with sustained notes and eighth-note patterns.

The musical score consists of three staves of music in common time, key signature of one sharp (F# major). The top staff uses a soprano C-clef, the middle staff an alto C-clef, and the bottom staff a bass F-clef. The music is divided into two sections by a brace. The first section starts with a treble clef and a key signature of one sharp. The lyrics are:

Hail ! thou once de - spis - ed Je - sus, Hail, thou ev - er - last - ing King ! Thou didst suf - fer to re - deem us ; Thou didst free sal - va - tion bring.

The second section starts with a bass clef and a key signature of one sharp. The lyrics are:

Hail, thou ag - o - niz - ing Sa - viour, Bear - er of our sin and shame ! By thy mer - its we find fa - vour; Life is giv - en through thy name.

9TH P. M.

## DELIVERANCE. 87, 87, 87, 87, OR III. 3.

From LATROBE'S SELECTION.

221

Musical score for the first stanza of "DELIVERANCE". The score consists of four staves. The top staff is in G major (two sharps) and the bottom three staves are in C major (no sharps or flats). The music features a mix of eighth and sixteenth notes. The lyrics for the first stanza are:

Hap - py soul, thy days are end - ed, All thy mourning days be - low; Go, by an - gel guards at - tend-ed, To the sight of Je - sus go.

Musical score for the second stanza of "DELIVERANCE". The score consists of four staves. The top staff is in G major (two sharps) and the bottom three staves are in C major (no sharps or flats). The music features a mix of eighth and sixteenth notes. The lyrics for the second stanza are:

Wait-ing to re - ceive thy spi - rit, Lo! the Sa - viour stands a - bove! Shows the pur-chase of his mer - it, Reach-es out the crown of love.

Right-eous God! whose vengeful vi - als All our fears and thoughts ex-ceed; Big with woes and fie - ry tri - als, Hang - ing, bursting o'er our head:

While thou vis - it - est the na - tions, Thy se - lect - ed peo - ple spare; Arm our cau-tion'd souls with pa-tience, Fill our hum-bled hearts with pray'r.

Love di-vine, all loves ex - cel - ling, Joy of heav'n to earth come down; Fix in us thy hum - ble dwell - ing, All thy faith - ful mer - cies crown!

Je - sus, thou art all com - pas - sion, Pure, un - bound-ed love thou art; Vis - it us with thy sal - va - tion; En - ter eve - ry trem - bling heart.

Come thou Fount of eve - ry bless-ing, Tune my heart to sing thy grace: Streams of mer - cy nev - er ceas-ing, Call for songs of loud-est praise.

## 9TH P. M.

## PURVIANCE. 87,87, OR III. 3.

RINK.

Teach me some me - lo-dious son-net, Sung by flam - ing tongues a - bove; Praise the mount, I'm fix'd up - on it: Mount of thy re - deem-ing love!

9TH P. M.

BEETHOVEN. 87,87, OR III. 3.

BEETHOVEN.

225

Musical score for Beethoven's 9th Psalm, 87,87, or III. 3. The score consists of three staves. The top staff is in common time, C major, with a key signature of one sharp. The middle staff is also in common time, C major, with a key signature of one sharp. The bottom staff is in common time, C major, with a key signature of one sharp. The vocal line is accompanied by a piano part. The lyrics are as follows:

Lord, with glow-ing heart I'd praise thee For the bliss thy love be-stows; For the pard'-ning grace that saves me, And the peace that from it flows.

9TH P. M.

S MY R N A. 87,87, OR III. 3.

DR. HOWARD.

Musical score for Smyrna, 87,87, or III. 3. The score consists of three staves. The top staff is in common time, C major, with a key signature of one sharp. The middle staff is in common time, C major, with a key signature of one sharp. The bottom staff is in common time, C major, with a key signature of one sharp. The vocal line is accompanied by a piano part. The lyrics are as follows:

Guide me, O thou great Je - ho - vah; Pil-grim through this bar-ren land; I am weak, but thou art mighty, Hold me with thy pow'rful hand.

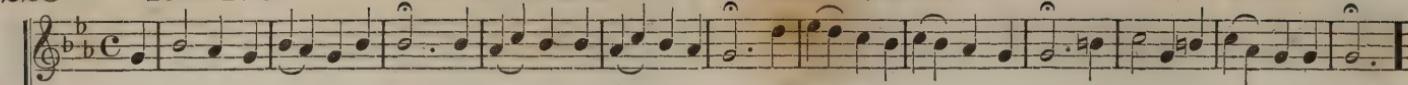
Hail, thou long ex - pect-ed Je-sus, Born to set thy peo- ple free ! From our sins and fears re-lease us, Let us find our rest in thee.

Sa-viour! who thy flock are feed-ing With the shep-herd's kind-est care, All the fee-ble gent - ly lead-ing, While the lambs thy bo-som share.

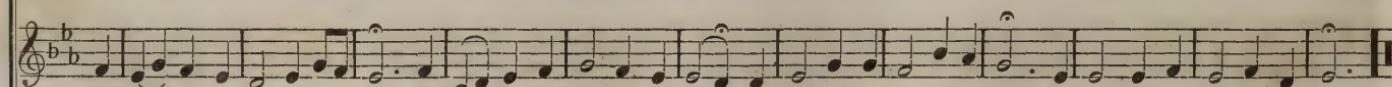
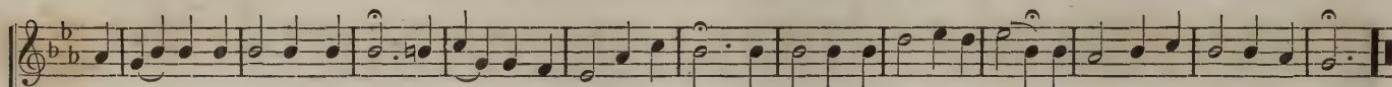
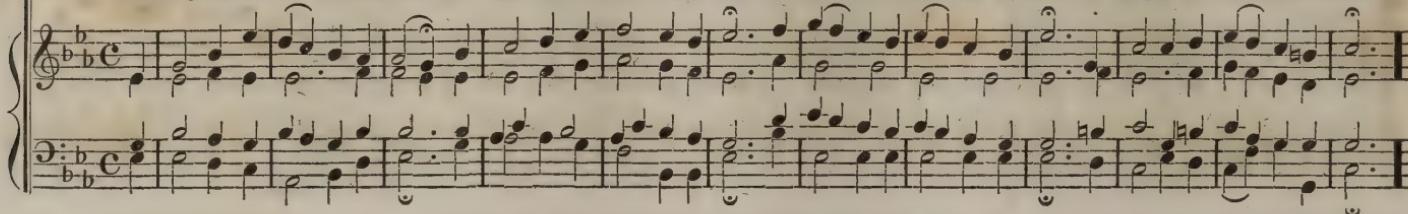
A musical score for three voices (Soprano, Alto, Bass) in common time, key signature of one flat (B-flat). The music consists of two systems of eight measures each. The vocal parts are separated by vertical braces. The lyrics are written below the music.

A foun-tain of life and of grace In Christ, our Re-deem-er we see: For us, who his of-fers em-brace; For all it is o-pen and free:

Je-ho-vah him-self doth in-vite To drink of his plea-sures un-known; The streams of im-mor-tal de-light, That flow from his hea-ven-ly throne.

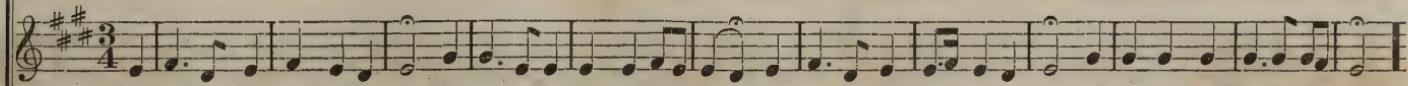
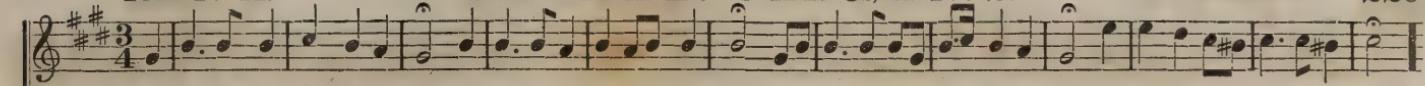


Thou Shepherd of Is - rael and mine, The joy and de - sire of my heart, For clo - ser com-mu - nion I pine, I long to re - side where thou art:

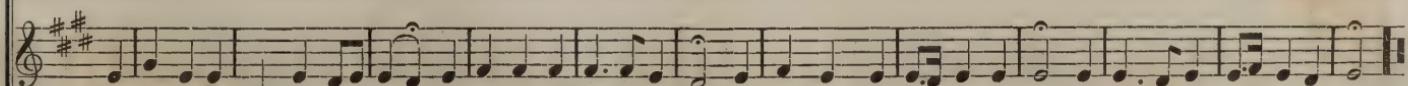
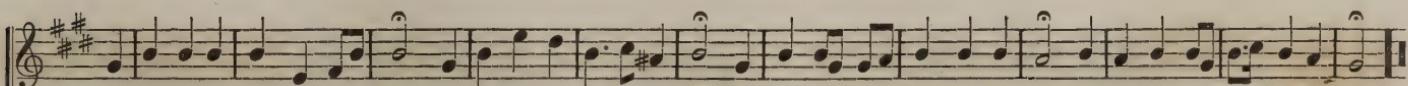
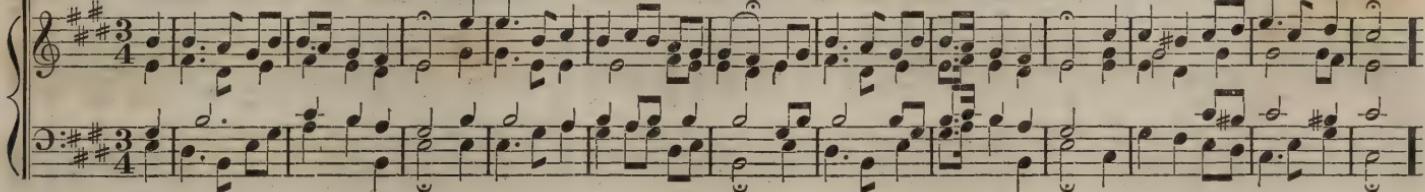


The pas - ture I lan - guish to find, Where all who their Shepherd o - bey, Are fed, on thy bo - som reclined, And screen'd from the heat of the day.

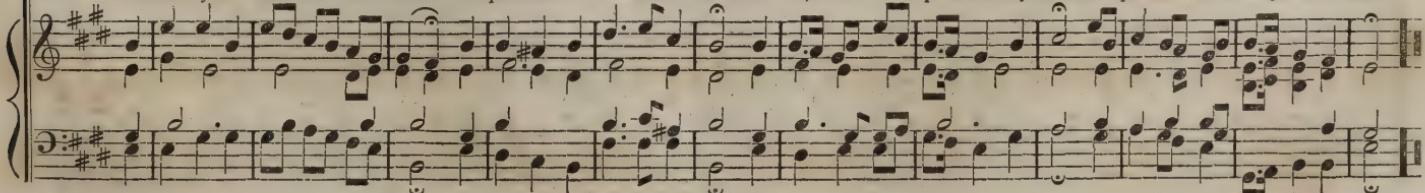


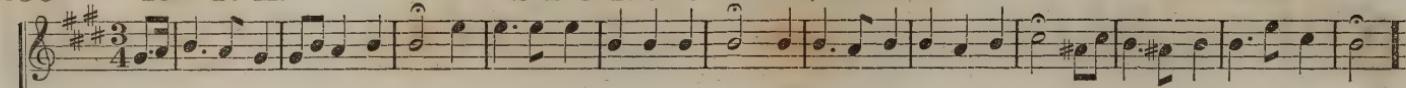


How shall a lost sin - ner in pain, Re - cov - er his for - feit - ed peace? When bro't in - to bon - dage a - gain, What hope of a se - cond re - lease?

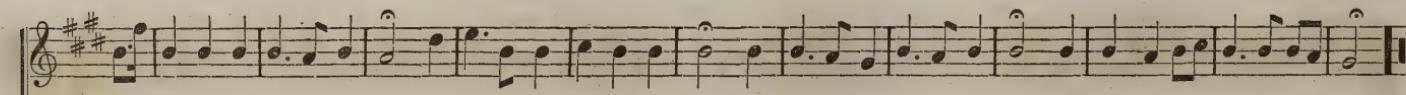
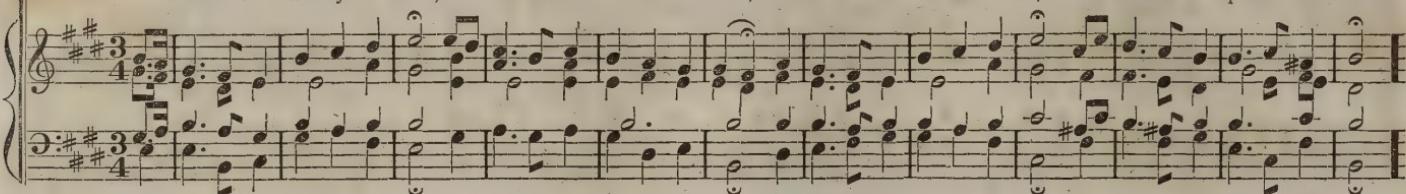


Will mer - cy it - self be so kind To spare such a re - bel as me? And O, can I pos - si - bly find Such plenteous re - demp - tion in thee?

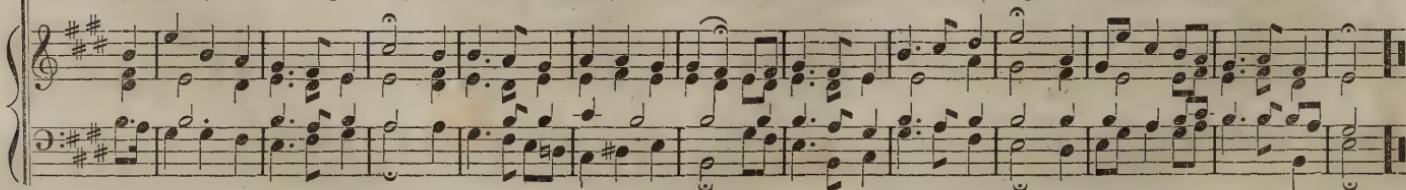




O when shall we sweet-ly re - move, O when shall we en - ter our rest, Return to the Si-on a - bove, The mo-ther of spi-rits dis-tress'd!

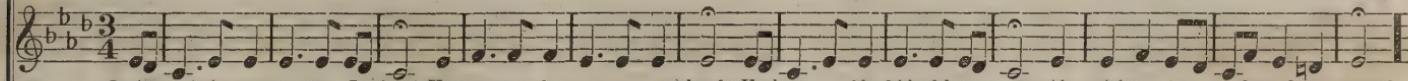


That ei-ty of God the great King, Whefe sorrow and death are no more; But saints our Imman-u-el sing, And cher-ub and ser-aph a-dore.

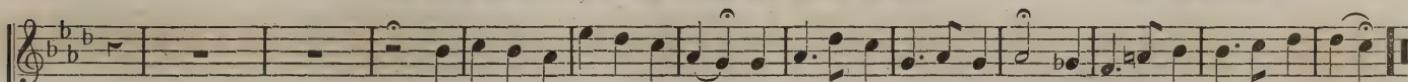
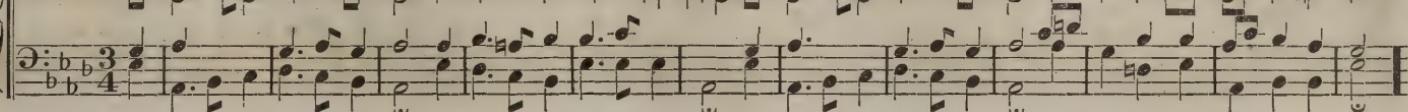
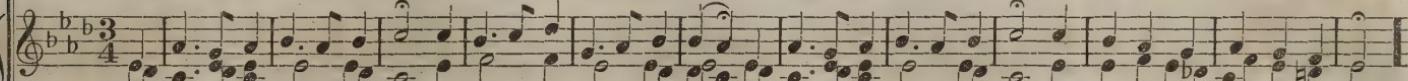




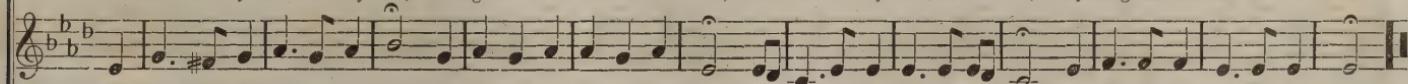
1. In - spir - er and hear - er of prayer, Thou Shepherd and Guardian of thine, My all to thy cov - e - nant care, I, sleep-ing or wak - ing, re - sign.



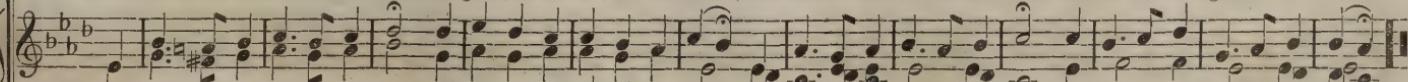
3. A sov'reign pro-tec - tor I havé, Un - seen, yet for ev - er at hand; Unchange-a - bly faith - ful-to save, Al - migh-ty to rule and com - mand.



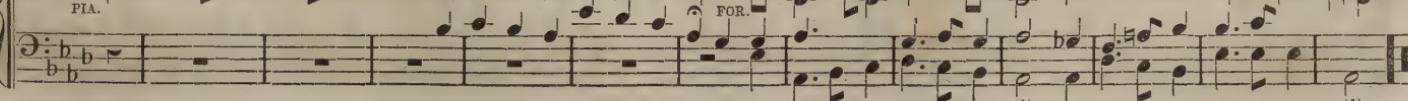
2. If thou art my shield and my sun, The night is no dark-ness to me; And fast as my min-utes roll on, They bring me but near - er to thee.



4. His smiles and his com-forts a - bound, His grace, as the dew, shall de - scend; And walls of sal - va - tion sur - round The soul he de - lights to de - fend.



PIA.



FOR.

A musical score for three voices. The top two staves are in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The key signature is one flat. The vocal parts consist of eighth-note patterns. The lyrics are as follows:

I long to be - hold him ar - ray'd With glo - ry and light from a - bove, The King in his beau-ty dis-play'd, His beau-ty of ho - li - est love.

## 10TH P. M.

## GOSHEN. 4 LINES 8S, OR IV. 2.

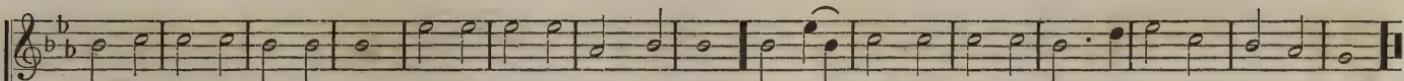
A musical score for three voices. The top two staves are in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The key signature is one flat. The vocal parts consist of eighth-note patterns. The lyrics are as follows:

All glory to God in the sky, And peace upon earth be re-store! O Jesus, ex - alt - ed on high, Ap-pear our om - ni - po-tent Lord!



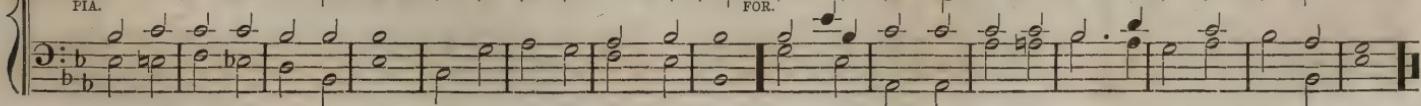
Meet and right it is to sing, In eve - ry time and place, Glo - ry to our heav'n - ly King, The God of truth and grace:

Continuation of the musical score for three voices and piano. The vocal parts continue in soprano, alto, and tenor/bass clefs. The piano accompaniment part is below the vocal parts.



Join we then with sweet ac - cord, All in one thanks-giv - ing join! Ho - ly, ho - ly, ho - ly Lord, E - ter - nal praise be thine!

Continuation of the musical score for three voices and piano. The vocal parts continue in soprano, alto, and tenor/bass clefs. The piano accompaniment part is below the vocal parts. The word "PIA." is written above the piano part.



None is like Jesh - u-run's God, So great, so strong, so high ! Lo ! he spreads his wings a - broad, He rides up - on the sky !

Is - rael is his first - born son: God, th'Al - migh - ty God is thine; See him to thy help come down, The ex - cel - lence di - vine !

PIA.  
FOR.

11TH P. M.

G I L G A L . 76, 76, 77, 76.

S. STANLEY. 235

Three staves of music in common time, key of C major. The first two staves begin with a treble clef, and the third staff begins with a bass clef. The music consists of eighth and sixteenth note patterns. The lyrics are:

Sa - viour, whom our hearts a - dore, To bless our earth a - gain,  
Now as - sume thy roy - al power, And o'er the na - tions reign:

Continuation of the musical score for three voices in common time, key of C major. The staves and lyrics are identical to the previous section, starting with "Sa - viour, whom our hearts a - dore".

Christ, the world's de - sire and hope, Power com - plete to thee is given; Set the last great em - pire up, E - ter - nal Lord of heaven.

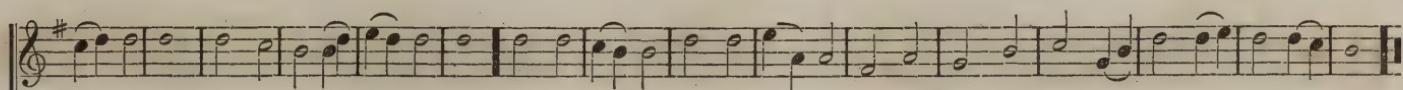
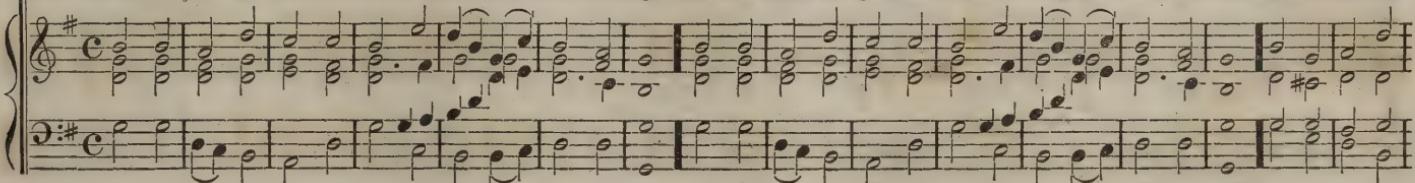
A musical score for three voices. The top voice (treble) has a steady eighth-note pattern. The middle voice (alto) has a similar eighth-note pattern. The bottom voice (bass) provides harmonic support with sustained notes and chords. The key signature is one sharp (F# major). The time signature is common time (indicated by a 'C'). The vocal parts are separated by vertical bar lines. The lyrics for this section are: "Glo-rious God, ac - cept a heart That pants to sing thy praise; Thou, with - out be - gin - ning art, And with - out end of days:

A continuation of the musical score. The top voice (treble) has a steady eighth-note pattern. The middle voice (alto) has a similar eighth-note pattern. The bottom voice (bass) provides harmonic support with sustained notes and chords. The key signature changes to two sharps (G major). The time signature remains common time. The vocal parts are separated by vertical bar lines. The lyrics for this section are: "Thou, a spirit in - vis - i - ble, Dost to none thy ful - ness show; None thy ma - jes - ty can tell; Or all thy God - head know.

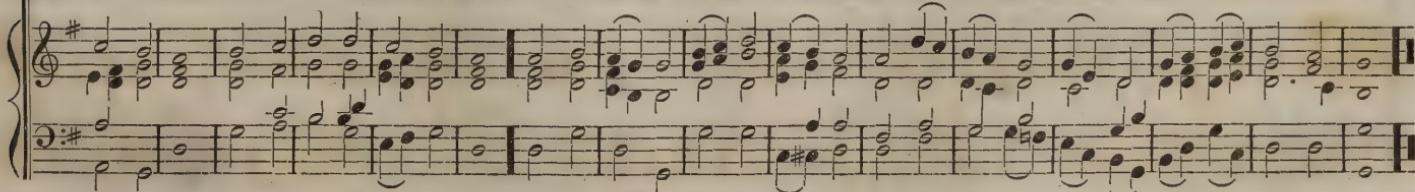
PIA. FOR



Oft I in my heart have said, Who shall as - cend on high, Mount to Christ, my glo - rious head, And bring him from the sky? Borne on con - tem -



plation's wing, Sure - ly I shall find him there, Where the an - gels praise their King, And gain the morn - ing star, And gain the morn - ing star.



Musical score for the first section of 'Crucifixion'. The music is in common time, key of C major (indicated by a sharp sign). It consists of two staves. The top staff has a soprano vocal line with eighth-note patterns. The bottom staff is for piano accompaniment, showing bass and treble clef staves with harmonic changes indicated by Roman numerals.

Lamb of God, whose dy - ing love We now re-call to mind, Send the an-swer from a - bove, And let us mer-cy find;

Musical score for the second section of 'Crucifixion'. The music continues in common time, key of C major. The soprano and piano parts are shown. The piano part includes sustained notes and chords.

Musical score for the third section of 'Crucifixion'. The music continues in common time, key of C major. The soprano and piano parts are shown.

Think on us, who think on thee, And eve - ry strug-gling soul re - lease ! O re - mem-ber Cal-va - ry, And bid us go in peace, And bid us go in peace !

Musical score for the fourth section of 'Crucifixion'. The music continues in common time, key of C major. The soprano and piano parts are shown. The piano part is labeled 'PIA.' and 'ORG. FOR.'

The musical score consists of four staves of music, each with a treble clef, a key signature of one flat, and a common time signature. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff begins with a forte dynamic. The fourth staff begins with a piano dynamic. The lyrics are integrated into the music, appearing below the staves. The first two staves contain the lyrics: "Wretched, help-less, and distress'd, Ah! whith - er shall I fly! Ev - er gasp - ing af - ter rest, I can - not find it nigh:". The last two staves contain the lyrics: "Na - ked, sick, and poor, and blind, Fast bound in sin and mis - e - ry, Friend of sin - ners, let me find My help, my all in thee!"

A musical score for three voices (Soprano, Alto, Bass) in common time, key signature of one flat. The vocal parts are arranged in three staves. The Soprano staff begins with a melodic line of eighth notes. The Alto staff follows with a steady eighth-note pattern. The Bass staff begins with a sustained note followed by eighth-note chords. The lyrics for the first section are: "Thou, the great, e - ter - nal God, Art high a - bove our thought! Wor-thy to be fear'd, a - dored By all thy hands have wrought:

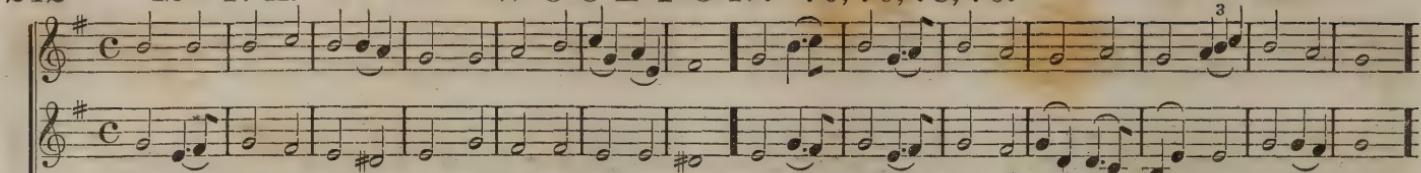
The music continues with the same three voices. The Soprano and Alto sing eighth-note patterns, while the Bass provides harmonic support with sustained notes and chords. The lyrics for the second section are: "None can with thy - self com-pare, Thy glo - ry fills both earth and sky; We, and all thy crea - tures, are As no - thing in thine eye."

The musical score consists of four staves of music in common time, key signature of one flat. The first two staves begin with a treble clef, while the third and fourth staves begin with a bass clef. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like forte and piano. The lyrics are integrated into the music, appearing below the staff lines. The first stanza of lyrics is:

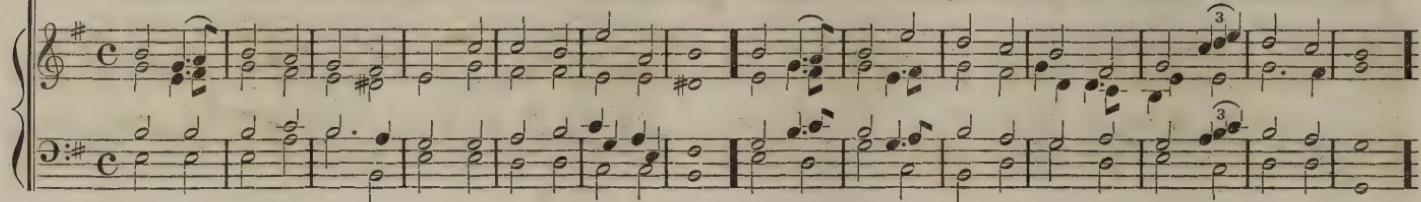
To the ha - ven of thy breast, O Son of man, I fly! Be my re - fuge and my rest, For O! the storm is high!

The second stanza of lyrics is:

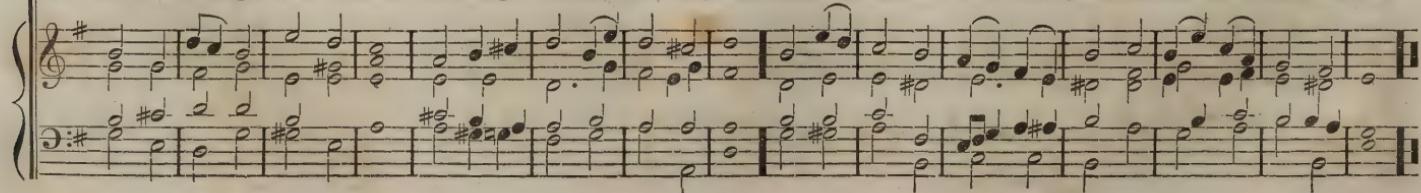
Save me from the fu - riouss blast: A cov - ert from this tem - pest be! Hide me, Je - sus, till o'er-past The storm of sin I see.

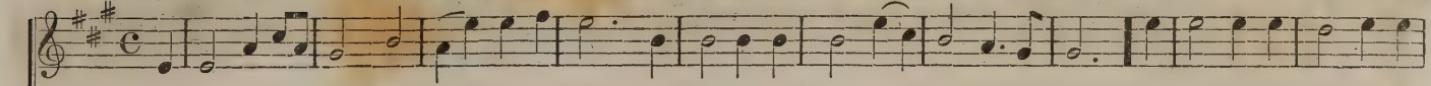


Lamb of God, for sin - ners slain, To thee I hum - bly pray; Heal me of my grief and pain, O take my sins a - way!

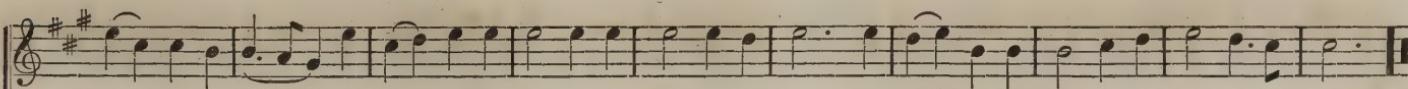
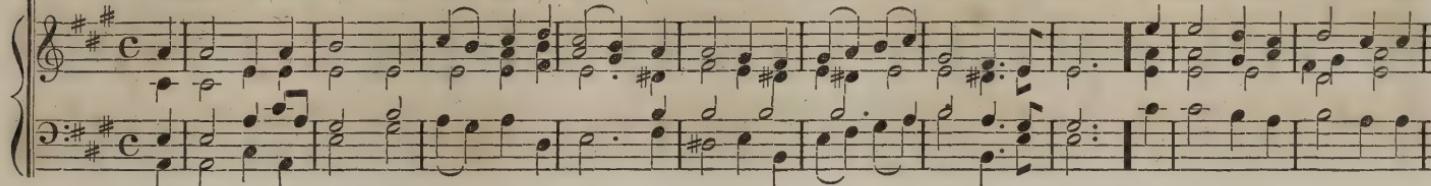


From this bond-age, Lord, re - lease: No lon - ger let me be op-press'd: Je - sus, mas - ter, seal my peace, And take me to thy breast!

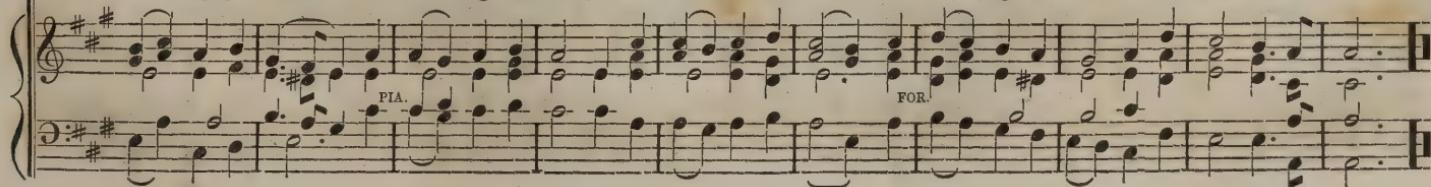




Re-joice ev - er - more with an - gels a - bove, In Je - sus -'s power, in Je - sus -'s love: With glad ex - ult - a - tion your



tri - umph pro - claim, As - crib - ing sal - va - tion to God and the Lamb: As - crib - ing sal - va - tion to God and the Lamb.



Musical score for three voices (Soprano, Alto, Bass) and piano, page 244. The music is in common time, key signature of two sharps. The vocal parts are in soprano, alto, and bass clef. The piano part is in soprano and bass staves. The vocal parts sing in unison. The piano part provides harmonic support and includes basso continuo lines indicated by a bass clef and a 'c' with a cross. The lyrics are as follows:

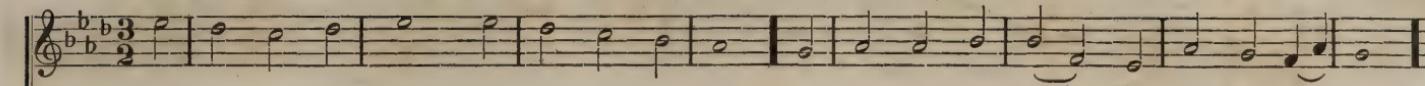
Thy faith - ful - ness, Lord, each mo - ment we find, So true to thy word, so lov - ing and kind :  
Thy mer - cy so ten - der to all the lost race, The vil - est of - fend - er may turn and find grace.

13TH P. M.

## PALERMO. 10 10, 11 11, OR IV. 1.

V. NOVELLO.

245



The earth is the Lord's, and all it con - tains; The truth of his word for - ev - er re - mains;

Musical score for the second system of the hymn 'Palermo'. The key signature changes to common time (indicated by '3') and three flats. The vocal line continues with eighth notes. The piano accompaniment maintains its two-staff structure with sustained notes and chords.

The saints have ea moun - tain of bless - ings in him; His grace is the foun - tain, his peace is the stream.

Musical score for the third system of the hymn 'Palermo'. The key signature changes back to two flats. The vocal line and piano accompaniment continue in their respective patterns of eighth notes and sustained chords.

All thanks to the Lamb, who gives us to meet; His love we proclaim, his praises repeat;

We own him our Jesus, continually near, To pardon and bless us, and perfect us here.

Musical score for the first system of 'LYONS.' The music is in common time (indicated by '3' over '4') and key signature of one flat (B-flat). The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment consists of two staves: a treble staff with eighth-note chords and a bass staff with quarter-note chords. The lyrics are:

O hea - ven - ly King, look down from a - bove, As - sist us to sing thy mer - cy and love:

Musical score for the second system of 'LYONS.' The music continues in common time (B-flat) and key signature of one flat (B-flat). The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment consists of two staves: a treble staff with eighth-note chords and a bass staff with quarter-note chords. The lyrics are:

So sweet - ly o'er - flow - ing, so plen - teous the store, Thou still art be - stow - ing, and giv - ing us more.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in G major, indicated by a key signature of one sharp, and 3/2 time, indicated by a three over two time signature. The vocal parts are written on three staves above the piano part, which consists of two staves. The vocal parts are connected by a brace. The music is divided into four systems by vertical bar lines. The lyrics are written below the vocal parts in a cursive hand. The first system contains ten measures. The second system begins with a piano accompaniment entry and contains ten measures. The third system contains ten measures. The fourth system begins with a piano accompaniment entry and contains ten measures. The lyrics are as follows:

Come, Lord, from a - bove, the moun - tains [re - move, O'er - turn all that hin - ders the course of thy love;  
My bo - som in - spire, en - kin - dle the fire, And wrap my whole soul in the flames of de - sire.

O tell me no more, of this world's vain store, The time for such tri-fies with me now is o'er, A coun-try I've

found where true joys a - bound, To dwell I'm de - ter-min'd on that hap - py ground: To dwell I'm de - ter-min'd on that hap - py ground.

A - way with our fears! the glad morn - ing ap - pears, When an heir of sal - va - tion was born! From Je - ho - vah I  
came, for his glo - ry I am, And to him I with sing - ing re - turn, And to him I with sing - ing re - turn.

15TH P. M.

## PARADISE. 11 9, 11 9.

JAS. A. JOHNSON.

251

Come a - way to the skies, my be - lov - ed a - rise, And re - joice in the day thou wast born: On this fes - ti - val

day, come ex - ult - ing a - way, And with sing - ing to Si - on re - turn: And with sing - ing to Si - on re - turn.

PIA. FOR.

My God, I am thine, what a com - fort di - vine, What a bless - ing to know that my Je - sus is mine!

In the hea - ven - ly Lamb, thrice hap - py I am; And my heart doth re - joice at the sound of his name.

16TH P. M.

## EMILY. 11 12, 11 12.

JAS. A. JOHNSON.

253

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is G major (one sharp). The time signature varies between common time (4/4) and 3/4. The music is divided into two sections by a repeat sign with a 'C' (circle) above it. The first section ends with a double bar line and a repeat sign with a 'D' (diamond) below it. The lyrics are as follows:

My God, I am thine, What a com - fort di - vine, What a bless - ing to know that my Je - sus is mine!

In the hea - ven - ly Lamb, thrice hap - py I am; And my heart doth re - joice at the sound of his name.

Musical score for "HANDSWORTH. 4 LINES 10S, OR II. 5." by R. Rogers. The score consists of four staves of music in common time, key signature of one flat. The vocal parts are in soprano, alto, tenor, and bass. The piano accompaniment is in basso continuo (B.C.) and treble clef. The lyrics are:

In bound - less mer - cy, gra - cious Lord, ap - pear, Dark - ness dis - pel, the hum - ble mourn - er cheer;

Vain thoughts re - move, melt down this flin - ty heart; Cause eve - ry soul to choose the bet - ter part.

17TH P. M.

## WAINWRIGHT.\* 4 LINES 10S, OR II. 5.

DR. WAINWRIGHT. 255

The musical score consists of four staves of music. The first three staves are in common time with a key signature of one sharp (F#). The fourth staff begins with a common time signature and a key signature of two sharps (G#), indicated by a brace. The lyrics are written below the staves.

In boundless mer - cy, gracious Lord, ap - pear, Dark-ness dis - pel, the humble mourn-er cheer; Vain tho'ts re - move, melt down this flint - y heart;

Cause eve - ry soul to choose the bet - ter part: Vain tho'ts re - move, melt down this flint - y heart; Cause eve - ry soul to choose the bet - ter part.

\* This Tune may be used for 10, 10, 10, 10, 11, 11, by omitting the Slurs marked.\*

Come, let us a - new, our jour - ney pur - sue, Roll round with the

year, Roll round with the year, And nev - er stand still till the Mas - ter ap - pear!

Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, key signature of one sharp (F#), and consists of three systems of four measures each. The vocal parts are written on treble, alto, and bass staves respectively. The piano part is at the bottom, also in common time and one sharp key signature. The lyrics are integrated into the vocal parts:

Come, let us a - new, our jour - ney pur - sue, With vi - gor a - rise, — With vi - gor a - rise;

And press to our per - ma - nent place in the skies : And press to our per - ma - nent place in the skies.

A musical score for a three-part setting (Soprano, Alto, and Bass) of the hymn "Trinity". The score consists of six staves of music. The top two staves are soprano parts, the middle two are alto parts, and the bottom two are bass parts. The music is in common time, with a key signature of one sharp (F major). The vocal parts sing in four-measure phrases, with the piano accompaniment providing harmonic support. The lyrics are integrated into the musical lines, appearing below the notes where appropriate.

Come, thou al - migh - ty King, Help us thy name to sing, Help us to praise!

Fa - ther all glo - ri - ous, O'er all vic - to - ri - ous, Come, and reign o - ver us, An - cient of days.

Handwritten musical score for "TEMPLE" featuring four staves of music and lyrics. The music is in common time, with a key signature of one flat. The lyrics are integrated into the musical lines, appearing below the staff where applicable. The score includes a basso continuo line at the bottom.

How weak the thoughts and vain Of self - de - lud - ed men! Men who, fix'd to earth a - lone,

Think their hou - ses shall en - dure; Fond - ly call their lands their own, To their dis - tant heirs se - cure.

Je-sus, thou art our King! To me thy suc-cor bring— Christ the migh-ty one art thou,

Help for all on thee is laid: This the word; I claim it now; Send me now the pro-mised aid.

A - gain we lift our voice, And shout our sol - emn joy! Cause of high - est rap - tures this,

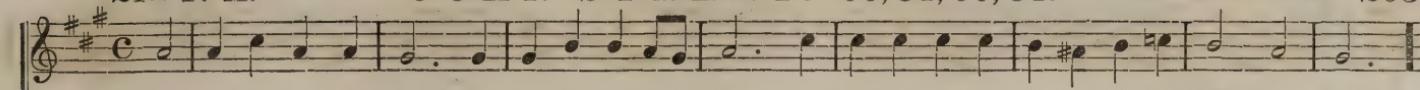
Rap - tures that shall nev - er fail! See a soul es - caped to bliss, Keep the Chris - tian fes - ti - val!

Musical score for the first section of the hymn. The music is in common time, key of C major (indicated by a sharp sign). It consists of two staves: a soprano staff and a basso continuo staff. The soprano part features eighth-note patterns, while the basso continuo part provides harmonic support with sustained notes and chords. The lyrics for this section are:

Though na-ture's strength de - cay, And earth and hell with-stand, To Ca-naan's bounds I urge my way, At his com - mand.

Musical score for the second section of the hymn. The music continues in common time, key of C major. The soprano and basso continuo parts are present. The lyrics for this section are:

The wat' - ry deep I pass, With Je - sus in my view; And through the howl - ing wil - der - ness My way pur - sue.



The God of A - bra'm praise, Who reigns en-throned a - bove; An - cient of ev - er - last - ing days, And God of love:

A continuation of the musical score. The top staff is soprano, middle staff alto, bottom staff bass. The piano part is on the left. The key signature changes to one sharp (G major) at the beginning of this section. The music consists of eighth and sixteenth note patterns.

JE - HOVAH, GREAT I AM! By earth and heav'n con - fess'd: I bow, and bless the sa - cred name, For ev - er blest.

A continuation of the musical score. The top staff is soprano, middle staff alto, bottom staff bass. The piano part is on the left. The key signature changes back to two sharps (F major). The music consists of eighth and sixteenth note patterns.

A handwritten musical score for three voices. The music is in common time, with a key signature of two sharps. The score consists of three staves, each with a different vocal range: soprano (highest), alto, and bass (lowest). The soprano staff begins with a dotted half note followed by eighth notes. The alto staff follows with eighth notes. The bass staff begins with a quarter note. The music continues with various rhythms and note values, including sixteenth notes and rests. The lyrics are integrated into the music, appearing below the staff lines. The first verse starts with "Hark! how the gos - pel trum - pet sounds! Through all the world the e - cho bounds, And Je - sus, by re - deem - ing blood," and the second verse starts with "Is bring - ing sin - ners back to God; And guides them safe - ly by his word To end - less day."

The voice of my Be - lov - ed sounds, While o'er the moun - tain top he bounds; He flies ex - ult - ing o'er the hills, And

all my soul with trans - port fills: Gent - ly doth he chide my stay, "Rise, my love, and come a - way."

Musical score for three voices (Treble, Alto, Bass) in common time, key signature of one flat. The music consists of two staves. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The vocal parts are separated by vertical bar lines. The lyrics are as follows:

Ye sim - ple souls, that stray Far from the path of peace, That un - fre - quent - ed way To life and hap - pi - ness :

Continuation of the musical score for three voices (Treble, Alto, Bass) in common time, key signature of one flat. The music consists of two staves. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The vocal parts are separated by vertical bar lines. The lyrics are as follows:

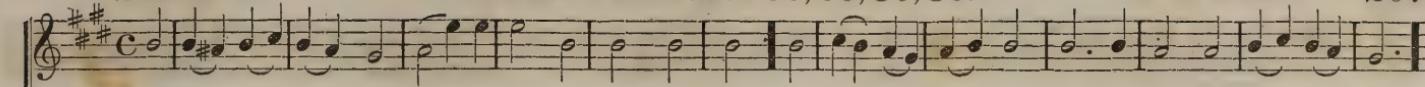
How long will ye your fol - ly love, And throng the down - ward road, And hate the wis - dom from a - bove, And mock the sons of God ?

24TH P. M.

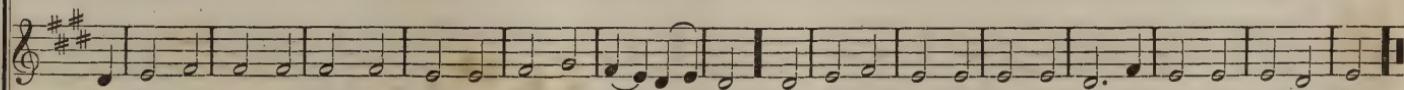
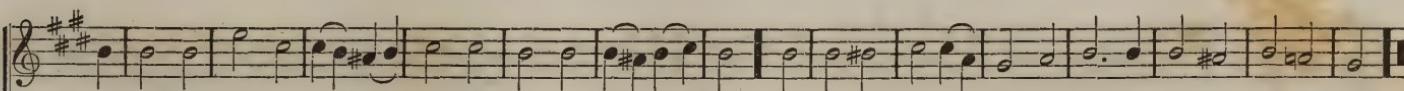
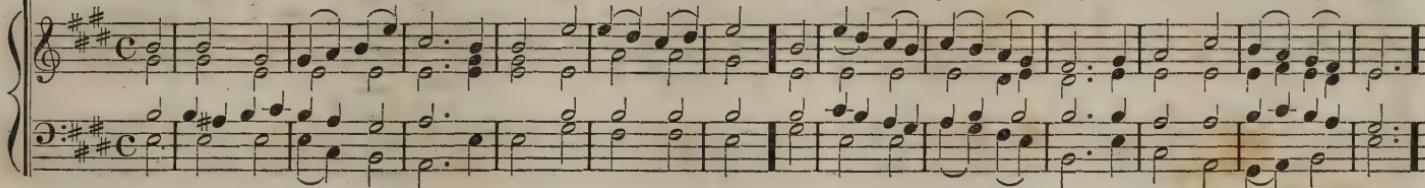
M O R A N . 66,66,86,86.

S. JACKSON.

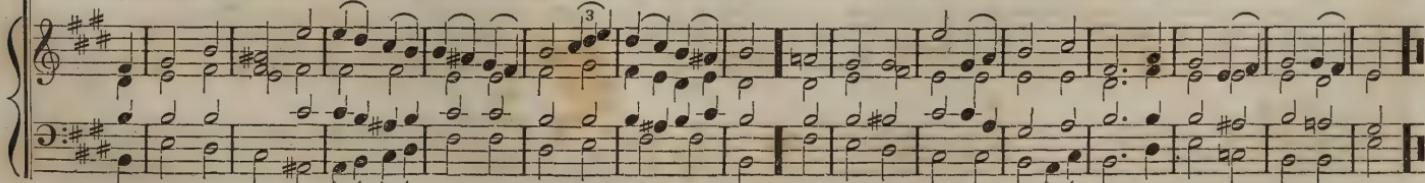
267



Ye sim - ple souls, that stray Far from the path of peace, That un - fre - quent - ed way To life and hap - pi - ness:



How long will ye your fol - ly love, And throng the down-ward road, And hate the wis-dom from a - bove, And mock the sons of God?

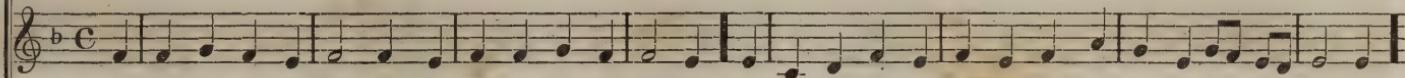


The musical score consists of four staves of music. The top two staves are in treble clef, G major, and common time. The bottom two staves are in bass clef, C major, and common time. The music features various note values including eighth and sixteenth notes, with some grace notes indicated by small vertical strokes. The lyrics are integrated into the music, appearing below the staff lines. The first stanza of lyrics is:

Head of the church tri - um - phant, We joy - ful - ly a - dore thee; Till thou ap - pear, thy mem - bers here Shall sing like those in glo - ry:

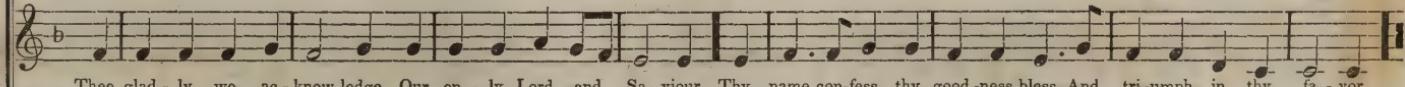
The second stanza of lyrics is:

We lift our hearts and voi - ces, With blest an - ti - ci - pa - tion, And cry a - loud, and give to God The praise of our sal - va - tion.



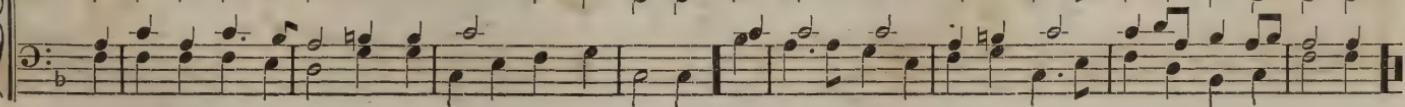
Je - sus, take all the glo - ry! Thy mer - it - o-rious pas-sion The par - don bought, thy mer - cy brought To us the great sal - va - tion.

A two-staff system of music in common time, key signature one flat. The top staff uses a treble clef and the bottom staff uses a bass clef. It consists of 16 measures, featuring eighth and sixteenth note patterns. The music is set in a more harmonic and melodic style compared to the previous systems.



Thee glad - ly we ac - know-ledge, Our on - ly Lord and Sa - viour, Thy name con-fess, thy good-ness bless, And tri-umph in thy fa - vor.

A two-staff system of music in common time, key signature one flat. The top staff uses a treble clef and the bottom staff uses a bass clef. It consists of 16 measures, featuring eighth and sixteenth note patterns. The music is set in a more harmonic and melodic style.



Musical score for "Frankfort" hymn, page 270. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. The time signature is common time. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like forte and piano. The vocal line is supported by harmonic chords in the lower staves.

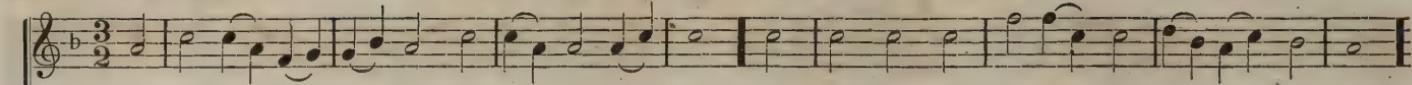
From Greenland's i-cy mountains, From In-dia's co-ral strand ; Where Af - rie's sunny foun-tains Roll down their gold-en sands : From many an ancient riv - er, From

Continuation of the musical score for "Frankfort" hymn. The score continues on three staves. The top staff begins with a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes to no sharps or flats. The music consists of eighth and sixteenth note patterns, with sustained notes and harmonic support from the lower staves.

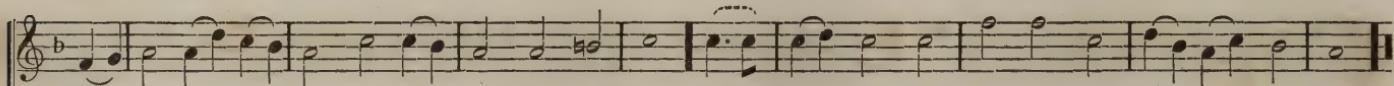
many a palmy plain They call us to de - liv - er Their land from er - ror's chain: They call us to de - liv - er Their land from er - ror's chain.

From Greenland's i - cy mountains, From In - dia's co - ral strand ; Where Afric's sunny fountains, Roll down their gold-en sand : From many an an- cient riv - er, From

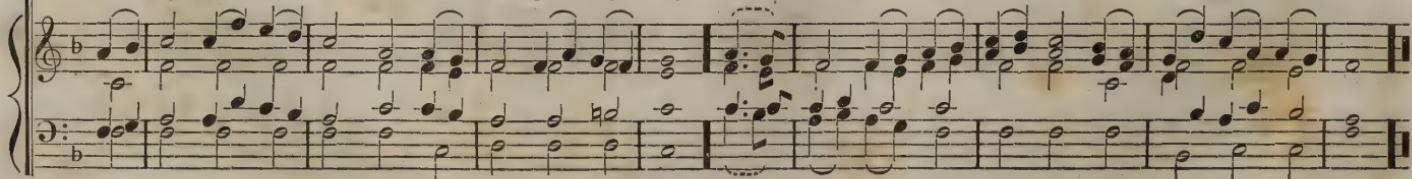
many a palm - y plain ; They call us to de - liv - er, They call us to de - liv - er, They call us to de - liv - er Their land from er - ror's chain.



Thou sweet glid - ing Ke - dron, by thy sil - ver streams, Our Sa - viour at mid - night, when moon - light's pale beams



Shone bright on the wa - ters, would fre - quent - ly stray, And lose, in thy mur - murs, the toils of the day.



1. I would not live al - way: I ask not to stay, Where storm af - ter storm ri - ses dark o'er the way:  
 2. I would not live al - way: no - wel - come the tomb, Since Je - sus hath lain there, I dread not its gloom;

3. Who, who would live al - way, a - way from his God; A - way from yon heav - en, that bliss - ful a - bode,

4. Where the saints of all a - ges in har - mo - ny meet, Their Sa - viour and breth - ren, tran - sport - ed to greet;

The few lu - rid morn - ings that dawn on us here, Are e - nough for life's woes, full e - nough for its cheer.  
 There sweet be my rest, till he bid me a - rise, To hail him in tri - umph de - scand - ing the skies.

Where the riv - ers of plea - sure flow o'er the bright plains, And the noon - tide of glo - ry e - ter - nal - ly reigns:

While the an - themes of rap - ture un - ceas - ing - ly roll, And the smile of the Lord is the feast of the soul.

1. Lift your glad voi - ces in tri - umph on high; For Je - sus hath ris - en, and man can - not die.

2. Glo - ry to God, in full an - them of joy; The be - ing he gave us, death can - not de - stroy.

{ FOR.

"Lis - ten! O Si - on," &c.

Vain were the ter - rors that gath - er'd a - round him, And short the do - min - ion of death and the grave;

Sad were the life we must part with to - mor - row, If tears were our birth - right, and death were our end;

{ PIA.

\* "Shout the glad tidings, exultingly sing," can be used to this Tune; and "Listen! O Sion, &c., by commencing at the third Phrase.

## H Y M N F O R E A S T E R -- C O N T I N U E D .

275

He burst from the fet - ters of dark - ness that bound him, Re - splen - dent in glo - ry, to live and to save;

But Je - sus hath cheer'd the dark val - ley of sor - row, And bade us, im - mor - tal, to heav - en as - cend;

FOR. CRES.

Loud was the cho - rus of an - gels on high, The Sa - viour hath ris - en, and man shall not die.

Lift then your voi - ces in tri - umph on high, For Je - sus hath ris - en, and man shall not die.

*ff.*



The musical score consists of three staves of music in common time, treble clef, and G major. The first two staves begin with a forte dynamic. The third staff begins with a piano dynamic. The lyrics are integrated into the music, appearing below the notes. The score includes several fermatas and a repeat sign with endings. The vocal part ends with a forte dynamic, followed by a piano dynamic for the accompaniment.

To the God of all mer - cy my voice I will raise, May he help a young sin - ner to show forth his praise; May no e - vil be -

MEZ.

fall me, nor dan - ger af - fright; For he's God of the day, and he's God of the night; For he's God of the day, and he's God of the night.

PIA. FOR.

1. Be joy - ful in God, all ye lands of the earth, O serve him with glad - ness and fear ;  
 2. For Je - ho - vah is God, and Je - ho - vah a - lone, Cre - a - tor and ruler o'er all ;

3. O en - ter his gates with thanks - giv - ing and song, Your vows in his tem - ple pro - claim ;

4. For good is the Lord, in - ex - press - i - bly good, And we are the work of his hand ;

Ex - ult in his pre - sence with mu - sic and mirth, With love and de - vo - tion draw near.  
 And we are his peo - ple, his scep - tre we own ; His sheep, and we fol - low his call.

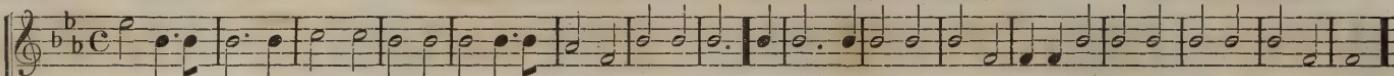
His praise with me - lo - dious ac - cor - dance pro - long, And bless his a - dor - a - ble name.

His mer - cy and truth from e - ter - ni - ty stood, And shall to e - ter - ni - ty stand.

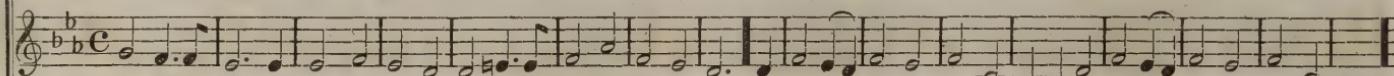
The musical score consists of four staves of music, each in common time and C major (indicated by a 'C' with a 'b' for bass). The first staff features eighth-note patterns. The second staff features eighth-note chords. The third staff features eighth-note chords. The fourth staff features eighth-note patterns. The lyrics are integrated into the music:

O God! pro-tec-tor of the low - ly, Of all who trust in thee; With-out whom nothing strong or ho - ly, And no-thing good can be!

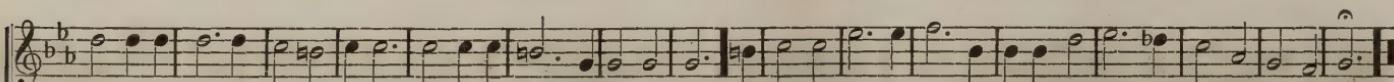
Guide thou our steps to heav'n - ly glo - ry, And teach us so to choose, As not for pleasures tran - si - to - ry, E - ter - nal bliss to lose.



1. What comforts, Lord, to those are giv - en, Who seek in thee their home and rest ! They find on earth an opening heaven, And in thy peace are amply blest.



3. In thee, O Lord, I seek pro-tec-tion; To thee I take my ea - ger flight: I yield my feet to thy di - rec-tion; Behold ! my ways are in thy sight !



2. Their tranquil joy no trou-bles banish, Their hid-ing-place is safe a - bove ; The dis - mal clouds of night must vanish At dawn - ing of thy light of love !

4. If thou thro' thorn-y paths wilt lead me, I'll simply trust in thee, O Lord ! The clouds at thy command must feed me, And rocks re-fresh - ing drink af-ford.

1. Sing praise! the tomb is void Where the Re - deem - er lay; Sing of our bonds de - stroy'd,  
 2. Weep for your dead no more,— Friends, be of joy - ful cheer! Our star moves on be - fore,  
 3. Our dark - ness turn'd to day!  
 4. Our nar - row path shines clear.

3.

Thou who with patient eye,  
 The crown of thorns didst wear !  
 Thou art gone up on high ;  
 Our hope is with thee there.

5.

Thou who for men didst weep,  
 Thou who didst bleed and die,  
 First fruits of them that sleep,  
 Thou art gone up on high !

4.

Now is thy truth reveal'd,  
 Our hearts bind on thy might ;  
 The grave has been unseal'd ;  
 Thou art our Life and Light !

6.

Thy victory hath destroy'd  
 The shafts that once could slay :  
 Sing praise ! the tomb is void  
 Where the Redeemer lay !

will a - rise, I will a - rise and go to my Fa - ther, and will

say un - to him Fa - ther, Fa - ther, I have sin - ned, have sin - ned, I have sin - ned a - gainst

## SENTENCE—CONTINUED.

283

Musical score for the first section of the hymn. The music consists of four staves in common time, treble clef, and B-flat key signature. The vocal parts are in soprano and alto voices. The piano accompaniment is in bass and treble staves. Dynamics include *mf.* and *mp.*

heav'n and be - fore thee, and am no more wor - thy to be call - ed thy son. I will a -

Musical score for the second section of the hymn. The music consists of four staves in common time, treble clef, and B-flat key signature. The vocal parts are in soprano and alto voices. The piano accompaniment is in bass and treble staves. Dynamics include *mf.*, *pp.*, and *pp.*

rise, I will a - rise and go to my Fa - - - ther, my Fa - - - ther.

## SEN TENCE. "Enter not into Judgment."

E. J. WESTROP.

MODERATO.

*p.*

En - ter not in - to judg - ment with thy ser - vant, O Lord; En - ter not in - to

*p.*

*mp.*

FASTER. *f.*

judg - ment with thy ser - vant, O Lord; For in thy sight, for in thy

*mp.*

FASTER. *f.*

8 VAS

## SEN TENCE—CONTINUED.

285

mp. shall no man liv - ing mf. For in thy

sight shall no man liv - ing be jus - - ti - fied; For in thy

mp. shall no man liv - ing 8VAS. For in thy

sight, For in thy sight pp. ff.

sight, For in thy sight shall no man liv - ing be jus - - ti - fied.

sight, For in thy sight pp. ff.

8VAS. - - - - -

## SEN TENCE. "Blessed is the People."

V. NOVELLO, 1847.

MODERATO.

Bless-ed is the peo-ple that know the joy-ful sound; they shall walk, O Lord, in the light of thy coun-te-nance,

f. In thy name shall they re-joice,

In thy name shall

f.

In thy name shall they re-joice, - - - - -

## SEN TENCE—CONTINUED.

287

be ex-

f.

they re - joice, all the day, all the day, shall they re - joice all the day ; and in thy right - eous-ness shall they be ex-

f.

all the day,

alt-ed, and in thy right-eous-ness shall they be ex - alt - ed, f.

- alt - ed, ----- shall they ----- be, shall they be ex - alt - ed, and in thy right-eous-ness shall they be ex - alt - ed.

f.

and in thy right-eous - ness

## SEN TENCE. "There is a River."

V. NOVELLO, 1847.

MODERATO.

There is a riv - er, the streams where - of shall make glad the ci - ty, the ci - ty of God, in the ho - ly place of the

f.

ta - ber - na - cle of the Most High; God is in the midst of her, she shall

## SEN TENCE—CONTINUED.

289

not be mov - ed;

not be mov - ed; God is in the midst, the midst of her, she shall not be mov - ed;

DOLCE.

DIM. right ear - ly, right ear - ly,

God shall help her, and that right ear - ly, and that right ear - ly, right ear - ly.

DOLCE.

DIM. pp. right ear - ly.

*ff.*

*mf.*

A - wake, a - wake, put on thy strength, O Zi - on; Put on thy beau - ti - ful gar-ments, O Je-

*ff.*

*mf.*

*f.*

*cres.*

*p.*

ru - sa - lem, O Je - ru - sa - lem; A - rise, A - rise and shine, For thy light is come, and the glo - ry of the

*f.*

*cres.*

*p.*

## SENTENCE—CONTINUED.

291

*f.* And the glo - ry of the Lord, *p.* *f.*

Lord - - - - - is ris - en up - on thee A - rise and shine, for thy light is come, And the

*f.* *p.* *f.*

And the glo - ry of the Lord,

UNISON. DIM. RALL.

glo - ry of the Lord is ris - en up - on thee, And the glo - ry of the Lord is ris - en up - on thee.

UNISON. DIM. RALL.

## SEN TENCE. "Pray for the Peace of Jerusalem."

V. NOVELLO, 1847.

MODERATO.

PIA. FOR.

Pray for the peace of Je - ru - sa - lem; they shall pros - per, shall pros - per that love thee.

PIA. FOR.

Peace, peace be with - in thy walls,

PIA. FOR.

Peace, be with - in, with - in thy walls,

Peace be with - in thy walls, and pros - per i - ty with - in thy pal - a - ces.

PIA. FOR.

Peace be with - in thy walls, with - in thy walls,

*p.* ANDANTE. DOLCE.

Hear my pray'r, hear my pray'r, O Lord, give ear, give ear to my sup - pli - ca - tions; Give ear, give

*p.* ANDANTE. DOLCE.

> CRES.

pp.

ear to my sup - pli - ca - tions, O Lord, O Lord; O Lord, hear my pray'r; O Lord, hear my pray'r; O

CRES. pp.

## A N T H E M—CONTINUED.

Lord, hear my pray'r; O Lord, hear my pray'r: In thy faith - ful - ness an - swer me, and in thy right - eous -  
 pp. mf.  
 O Lord, hear my pray'r, In thy faith - ful - ness an - swer me, an - swer me,  
 give ear to my sup - pli - ca - tions,  
 p. p. DIM. pp.  
 ness; O Lord, hear my pray'r, hear my pray'r, hear my pray'r, give ear, give ear to my sup - pli - ca - tions,  
 p. DIM. pp.  
 Hear my pray'r, hear my pray'r, hear my pray'r, give ear to my sup - pli - ca - - - tions,

A N T H E M — CONTINUED.

295

A musical score for four voices (SATB) and piano. The vocal parts are in soprano, alto, tenor, and bass clef. The piano part is at the bottom. The music consists of three staves. The first staff starts with a forte dynamic. The second staff begins with a piano dynamic. The third staff starts with a forte dynamic. The lyrics "O Lord, hear my pray'r; give ear to my sup - pli - ca - tions." are written below the vocal parts. Dynamics include Crescendo (CRES.), Mezzo-forte (mf), Pianissimo (pp), and a dynamic instruction for the piano to play eighth-note chords.

SLOW.

## A N T H E M — CONTINUED.

297

per - fect heart, that we may walk with a per - fect heart, with a perfect heart,

that we may walk with a

per - fect heart, CRES.

*p.**f.*

that

walk with a per - fect heart, -- that we may walk with a per - fect heart be - fore thee, now and ev - er - more;

*f.*

CRES.

*p.**sf.*

per - fect heart, that we may walk with a per - fect heart, with a per - fect heart be - fore thee,

that we may walk with a

per - fect heart, a per - fect heart, that we may walk with a per - fect heart,

we may walk with a per - fect heart,

*p.* DIM.

that we may walk with a per - fect heart, -- that we may walk with a per - fect heart be - fore thee, now and ev - er - more.

per - fect heart, with a per - fect heart, that we may walk with a per - fect heart,

## A N T H E M . "As the Hart with eager looks."\*

From a Tantum Ergo,  
By V. NOVELLO.

1. As the hart, with ea - ger looks, Pant - eth for the wa - ter brooks,

Organ Accompaniment.

ANDANTE.  
LARGHETTO.

SOPRANO SOLO. So, my soul, a - thirst for thee,

TRIO.

Pants the liv - ing God to see; When, O, when, with fil - ial fear, Lord, shall I to thee draw near?

*p.*

*p.*

Voice.

\* The Alto part added by S. Jackson

2. Why art thou cast down, my soul? God, thy God, will make thee whole: Why art thou dis - qui - et - ed?

God will lift thy fall - en head, And his coun - te - nance be - nign, Be the sav - ing health of thine.

## “DEUS MISEREATUR.”

E. T. COOLIDGE.

ANDANTE

*p.*

and be  
mer - ci - ful un -  
to us, and bless us, and show us the light of his coun - te-nance, and be mer - ci -  
*p.*  
and be mer - ci - ful un -

ful, and be mer - ci - ful un - to us. CHORUS.

*f. - CON SPIRITO.*

to us,  
ful, and be mer - ci - ful un - to us. That thy way may be known up - on earth, that thy way may be  
*f.* CON SPIRITO.  
to us, and be mer - ci - ful un - to us.

"DEUS MISEREATUR"—CONTINUED.

301

known up - on earth, thy sav - ing health, thy sav - ing health, thy sav - ing health a - mong, a - mong all na - tions.

Let the peo - ple praise thee, O God; Yea, let all the peo - ple praise thee, praise thee.

O let the na-tions re - joice and be glad, O let the na-tions re - joice and be glad, O let the na-tions re -

oice and be glad, for thou shalt judge, for thou shalt judge the peo-ple right-eous-ly, and govern the na-tions up - on earth.

' DEUS MISEREATUR'—CONTINUED.

303

Let the people praise thee, O God; Yea, let all the people praise thee, praise thee, praise thee,

BASS SOLO.

Then shall the earth bring forth her increase; and God, ev'n our own God shall give us his blessing, Then shall the earth bring

Organ. p.

## “DEUS MISEREATUR”—CONTINUED.

forth her in-crease; and God, ev'n our own God, shall give us his bless-ing, shall give us his bless - - ing.

RALL.

## QUARTETTE.

*mf.*

*mp.*

*p.*

God shall bless us; God shall bless us, and all the ends of the earth, and all the ends of the earth shall fear

*mf.*

*mp.*

*p.*

"DEUS MISEREATUR" -- CONTINUED.  
CHORUS.

305

pp. LENTO. CON SPIRITO ff.

him, shall fear him, shall fear him, ----- Glo - ry be to the Fa - ther, and to the

pp. LENTO. CON SPIRITO ff.

Son, and to the Ho - ly, Ho - ly Ghost, As it was . in the be - gin - ning, is now and ev - er shall be

20

world with - out end, As it was in the be - gin - ning, is now and ev - er shall be

RALL.

world with - out end, A - men, A - men, A - men, A - men.

RALL.

## A N T H E M. "Lift up your Heads."

Arranged by  
S. JACKSON.

307

CHORUS.

Chorus musical score in C major, 4/4 time. The vocal parts are arranged in three staves: soprano (top), alto (middle), and bass (bottom). The piano accompaniment is in the bass staff. Dynamics include *f.* (fortissimo) and *VIGOROSO*. The vocal parts enter at *f.* after a short silence. The piano part begins with eighth-note chords. The vocal parts sing the first line of the hymn.

Continuation of the musical score. The vocal parts sing the second line of the hymn. The piano accompaniment provides harmonic support with sustained notes and chords. The vocal parts sing the third line of the hymn. The piano accompaniment continues with eighth-note chords.

## A N T H E M—CONTINUED.

ANDANTE

TEMPO

### SOPRANO SOLO.

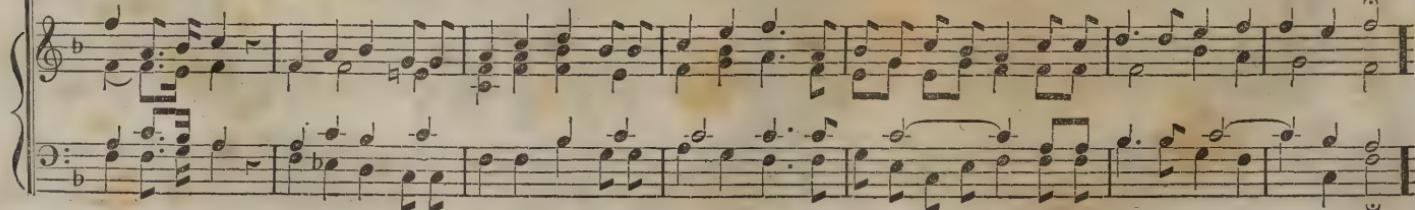
f.

King of glo - ry shall come in. Who is the King, the King of glory ! the Lord, strong and mighty, strong and mighty, the Lord, mighty in battle :

## Organ.

## Voice.

Lift up your heads, O ye gates, e-ven lift them up, e-ven lift them up, ye ev-er-last-ing doors, and the King of glo-ry shall come in.



## A N T H E M — CONTINUED.

**MODERATO.**

CHORUS. VIVACE

309

He is the King of glo-ry!

SOLO.

ff.

He is the King of glo-ry!

Who is this King, this King of glo-ry? the Lord of hosts!

He is the King, the King of glo-ry! the

## Organ

the Lord of hosts! He is the King of glo-ry

He is the King, the King of glo - ry !

mf.

*ff.*, LENTO

Lord of hosts!

He is the King.

He is the King of glo-ry!

He is the King of glo - ry !

23f

ff. LENTO

He is the King, the King of glo - ry!

The musical score consists of four staves of music. The top staff is in treble clef, G major (two sharps), and common time (indicated by a '3'). It features a dynamic marking 'f. CON SPIRITO.' The lyrics 'Great is the Lord, Great is the Lord, Great is the Lord, and mar-vel-lous, wor - thy to be prais-ed, wor - thy to be prais-ed,' are written below the notes. The second staff is also in treble clef, G major, and common time. It begins with a dynamic 'f.'. The third staff is in bass clef, D major (one sharp), and common time. It begins with a dynamic 'ff.'. The fourth staff is in bass clef, D major, and common time. It begins with a dynamic 'ff.'. The lyrics 'Great is the Lord, Great is the Lord, Great is the Lord, and mar-vel-lous, wor - thy to be prais-ed,' are repeated for each staff.

*p.* For there is no end of, ne e of his greatness;

wor - thy to be prais-ed; For there is no end of his great-ness, end b' great-ness; One gen - e - ra-tion shall praise thy

*d d d d p.*

Organ. For there is no end of his great-ness; Organ. Voice.

*f. TUTTI.*

works un - to a - no - ther, and de - clare, de - clare thy pow - er; Great is the Lord, Great is the Lord, Great is the Lord, and

*f. TUTTI.*

Musical score for the first system of the anthem, featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. The music consists of eighth and sixteenth note patterns. The vocal parts sing "mar - vel-lous, wor - thy to be prais - ed, wor - thy to be prais - ed; Great is the Lord," while the piano accompaniment provides harmonic support. Dynamic markings "ff." (fortissimo) appear above the vocal line at the end of the section and above the piano line in the middle.

Musical score for the second system of the anthem, continuing from the first system. It features three staves: treble, alto, and bass. The key signature changes to no sharps or flats. The vocal parts sing "Great is the Lord, and mar -vellous, wor - thy to be prais - ed, wor - thy to be prais - ed:" The piano accompaniment provides harmonic support. Dynamic markings "mf." (mezzo-forte) appear above the vocal line in the middle of the section and above the piano line at the end.

## A N T H E M—CONTINUED.

313

Musical score for "ANTHEM—CONTINUED." The score consists of three staves of music. The top staff features two voices (Soprano and Alto) in G major, 2/4 time. The middle staff features a single voice (Tenor) in G major, 2/4 time. The bottom staff features a single voice (Bass) in C major, 2/4 time. The lyrics "Hal - le - lu - jah," are repeated three times, once by each voice part. The lyrics "A - men," are also repeated twice, once by each voice part. The score includes dynamic markings such as *ff.* (fortissimo), *SYM.* (symphony), and *Organ.* (organ). The vocal parts are separated by a brace, and the organ part is indicated by a brace covering the bottom two staves.

## ANTHEM. "Behold, I bring you glad tidings."\*

COMPOSED FOR CHRISTMAS DAY, BY MAURICE GREEN, MUSIC D., 1730.

1ST TREBLE.

ANDANTE.

be - hold, - - - I bring you glad tid - ings, be - hold, - - - be -

MEZZO.

*p.*

\* The two last movements of this Anthem were originally composed as a Duett for two Trebles, but are now harmonized in four parts, by S. Jackson.

## A N T H E M—CONTINUED.

315

A musical score for three voices (Soprano, Alto, and Bass) in G major. The vocal parts are arranged in three staves. The Soprano and Alto staves begin with a forte dynamic (f.). The Bass staff begins with a piano dynamic (p.). The lyrics are:

hold, - - - I bring you glad tid-ings, tidings of great joy, tidings of great joy, tidings of great joy, which shall

The word "CRES." appears in the Alto staff, indicating a crescendo.

A continuation of the musical score. The vocal parts are arranged in three staves. The dynamic is marked "MEZZO." The lyrics are:

be to all peo-ple, to all peo-ple, to all, to all peo - ple; For un - to you, to you this day is born a Sa - viour,

The Bass staff has a dynamic marking "p." over the first measure.

## A N T H E M — CONTINUED.

A musical score for three voices (Soprano, Alto, Bass) in common time, key of G major. The vocal parts are in soprano, alto, and bass clef. The piano accompaniment is in common time, key of G major. The vocal parts sing "which is Christ the Lord! which is Christ the Lord! Be - hold, - - - be - hold, - - - I bring you glad". The piano part features eighth-note chords and sixteenth-note patterns.

A continuation of the musical score. The vocal parts sing "tid - ings, glad tid - ings, glad tid - ings of great joy, of great joy, which shall be to all peo - ple, to all peo - ple, to all peo - ple ;". The piano accompaniment continues with eighth-note chords and sixteenth-note patterns.

## A N T H E M—CONTINUED.

317

ADAGIO. *tr*

For un - to you this day is born a Saviour, this day is born a Saviour, a Saviour, a Saviour, which is Christ the Lord.

ADAGIO.

8 *p.*

SOPRANO.

*DUETT.—Glo - - - ry, Glo - - - ry, Glo - - - ry to God on high!*

ALTO.

Organ.

LARGO.

DOLCE.

## A N T H E M — C O N T I N U E D .

QUARTETTE.

ANDANTE. MEZZO And on earth peace, good will towards men:

And on earth peace, And on earth peace, good will towards men: *p.*

*MEZZO.* And on earth peace, peace, good will to-wards men: *p.* And on earth peace, and on earth  
*MEZZO.*

*ANDANTE.* And on earth peace, good will to-wards men: *f.* And on earth peace, And on earth peace,  
*MEZZO.* And on earth peace, good will to-wards men: *f.* And on earth peace,

peace, peace, peace on earth ; on earth, good will towards men, *p.* *f.*

peace, *p.* peace, peace, --- good will towards men, good will to-wards men, good will to-wards men, On earth peace,  
*f.. p. f.*

*f.* And on earth peace, peace on earth, good will towards men, *f.*

## A N T H E M — CONTINUED.

319

CHORUS. VIVACE.

*p.*

*ff.*

*f.*

peace, good will to-wards men.

*SYM.*

*ff.*

*f.*

Hal - le - lu - jah,

Hal - le - lu - jah,

Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - - - le - lu - jah, Hal - - - le - lu - jah,

CRES. RALL. f. <> p. <>

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - - men, A - - - men.

CRES. RALL. f. <> p. <>

Hal - le - lu - jah,

## THE DYING CHRISTIAN.

HARWOOD.

321

Harmonized for four voices by V. NOVELLO.

LARGO.

Vi-tal spark of heav'n-ly flame, Quit, O quit this mor-tal frame; Tremb-ling, ho-ping, linger-ing, fly-ing,  
 O the pain, the bliss of dy-ing! Cease, fond na-ture, cease thy strife, And let me lan-guish in-to life.

## THE DYING CHRISTIAN—CONTINUED.

Hark! they whis - per, An - gels say— Hark! they whis - per, An - gels say—Hark! Hark! Hark! Hark!

*f. p.* Hark! Hark! Hark!

Hark! they whis - per, 'An - gels say— they whis - per, An - gels say— Hark! they whis - per, An - gels say—

*AFFETUOSO.*

*f. p.* Hark! Hark! Hark!

Hark! they whis - per, An - gels say—Hark! Hark! Hark! Hark!

DOLCE. f. f. p.

"Sis - ter spi - rit, come a - way! Sis - ter spi - rit, come a - way!" What is this ab - sorbs me quite? Steals my sens - es,

DOLCE. f. f. p.

## THE DYING CHRISTIAN—CONTINUED.

323

shuts my sight, Drowns my spi - rit, draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can

ADAGIO. p. ANDANTE. CRES. f.

this be death? The world re - cedes, it dis - ap - pears; Heav'n o - pens on my eyes—my ears With sounds se - raph - ic ring;

ADAGIO. p. ANDANTE. CRES. f.

## THE DYING CHRISTIAN—CONTINUED.

## CHORUS.

**CHORUS.**

Lend, lend your wings! I mount! I fly! O grave, where is thy vic-to-ry? O grave, where is thy vic-to-ry? O death, where is thy sting? O

f. WITH SPIRIT. p. f. p.

f. WITH SPIRIT. p. f. p.

f. p. CRES.

grave, where is thy vic-to-ry? O death, where is thy sting? Lend, lend, your wings! I mount! I fly! O grave, where is thy

f. p. CRES.

## THE DYING CHRISTIAN—CONTINUED.

325

The musical score consists of three staves of music in common time, key signature of two sharps, and G major. The vocal line is in soprano C-clef, the piano accompaniment in bass F-clef, and the basso continuo in bass F-clef. The score includes dynamic markings such as RALLentando, f. (fortissimo), and p. (pianissimo). The lyrics are integrated into the music, appearing below the vocal line in the middle section.

vic - to - ry, thy vic - to - ry? O grave, where is thy vic - to - ry, thy vic - to - ry? O death, where is thy sting? O death, where is thy sting?

Lend, lend, your wings! I mount! I fly! O grave, where is thy vic - to - ry, thy vic - to - ry? O death! O death! where is thy sting?

## A N T H E M. "Lo! He cometh."

Arranged by  
S. JACKSON.ALLEGRO. *f.*ANDANTE. *mf.*

Lo! He com - eth, the Mes - si - ah comes; the King, the com - fort - er, the Christ. He comes, to burst the bonds of death and

ALLEGRO. *f.*ANDANTE. *mf.**f.* TEMPO.

CRES.

o - ver-turn the pow'r of time.

Sing, Ho-san-na!

Sing, and Hal - le - lu - jah!

sing, A - gain more loud, Ho - san - na! sing, and

*f.* TEMPO.

CRES.

## A N T H E M—CONTINUED.

327

A musical score for three voices (Soprano, Alto, Bass) in common time, key of G major. The vocal parts are on the top two staves, and the basso continuo part is on the bottom staff. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes. The basso continuo part consists of sustained notes and chords. The lyrics are as follows:

Hal - le - lu - jah, sing, The new - ly ri - sen catch the joy - ful sound, and now with one accord burst forth from eve - ry tongue the song of

A musical score for three voices (Soprano, Alto, Bass) in common time, key of G major. The vocal parts are on the top two staves, and the basso continuo part is on the bottom staff. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes. The basso continuo part consists of sustained notes and chords. The lyrics are as follows:

Wor - thy the Lamb, that was  
Wor - thy the Lamb, - - that was  
praise to God on high, and to the Lamb who bled for mor-tals : Wor - thy the Lamb, wor - thy the Lamb that was  
Wor - thy the Lamb, wor - thy the Lamb, - - that was

## A N T H E M -- CONTINUED.

slain to re - ceive pow - er, and rich - es, and wis - dom, and hon - or, and glo - ry, and bless - ing; For thou art wor - thy, O Lord, to re-

ceive pow - er, and rich - es, and wis - dom, and hon - or, and glo - ry, and bless - ing; For thou wast slain, and hast re - deem - ed

## A N T H E M—CONTINUED.

329

Wor - thy the Lamb,

Worthy the Lamb,

us to God by thy blood, and hath made us kings and priests;

Wor - thy the Lamb, --- Bless - ing, and hon - or, and

Wor - thy the Lamb, wor - thy the Lamb,

ADAGIO.

glo - ry, and pow - er, to him that sits up - on the throne, and to the Lamb for - ev - er;

And to the Lamb for - ev - er.

ADAGIO.

ALLEGRETTO.

SYM.  
f.

1. When shall the voice of sing - ing Flew joy - ful - ly a - long? And hill and val - ley ring - ing, And

2. Then from the lof - ty moun - tains, The sa - cred shout shall fly; And sha - dy vales and foun - tains And

## MISSIONARY HYMN—CONTINUED.

331

hill and val - ley ring - ing, And hill and val - ley ring - ing With one tri - um - phant song:  
sha - dy vales and foun - tains, And sha - dy vales and foun - tains Shall e - cho the re - ply:

SYN.  
8VAS - - - - -

mf. Pro - claim the con - test end - ed, And him who once was slain, A-

High tow'r and low - ly dwell - ing, Shall send the cho - rus round, All

mf.

gain to earth do - scand - ed, In right - eous-ness to reign! *ff.* A - gain to earth de - scand - ed, In right - eous-ness to  
 Hal - le - lu - jah swell - ing In one e - ter - nal sound! All Hal - le - lu - jah swell - ing In one e - ter - nal  
*ff.* UNISON.

ADAGIO.

reign! A - gain to earth de - scand - ed, In right - eous-ness to reign! In right - eous - ness to reign!  
 sound! All Hal - le - lu - jah swell - ing In one e - ter - nal sound! In one e - ter - nal sound.  
ADAGIO.
D. C. for the second verse.

8 VAS.

## H Y M N . S. M. The Ark of God.\*

S. STANLEY.

333

1. Like No - ah's wea - ry dove, That soar'd the earth a - round,  
 2. O cease, my wan - d'ring soul, On rest less wing to round, roam;

3. Be - hold the ark of God; Be - hold the o - pen door;

4. There, safe thou shalt n - bide, There, sweet shall be thy rest,

But not a rest - ing place ei - ther bove pole, The cheer less for wa - ters found, home.  
 All the wide world, to ei - ther bove pole, Has not for thee a a found, home.

Has - ten to gain that dear a - bode, And rove, my soul, no more.

And eve - ry long - ing sat - is - fied, With full sal - va - tion plest.

\* Adapted to an occasion of joining the Church.

## ANTHEM FOR DEDICATION.

JOHN FAWCETT.  
Revised by S. JACKSON.

LENTO.

The musical score consists of three staves of music in common time, key signature of one flat, and a tempo marking of Lento. The first staff uses soprano C-clef, the second staff alto C-clef, and the third staff bass F-clef. The music includes dynamic markings such as f. (fortissimo), p. (pianissimo), and tr. (trill). The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

And will the great e - ter - nal God On earth es - tab - lish his a - bode! On earth es - tab - lish his a - bode! And will he from his

The second section of lyrics is:

ra - diant throne, Ac - cept our tem - ples for his own! Ac - cept our tem - ples for his own!

The score concludes with a section marked SYM. (symphony) and tr. (trill).

## ANTHEM FOR DEDICATION—CONTINUED.

335

SOPRANO AND ALTO DUETT.

MODERATO

*p.* We bring the tri - bute of our praise, We bring the tri - bute of our praise, And sing that con - de-

Organ Accompaniment.

*p.*

scend - ing grace, And sing that con - de - scand - ing grace, Which to our notes will lend an ear, And call us

## ANTHEM FOR DEDICATION—CONTINUED.

Soprano and Alto parts are shown. The Alto part includes dynamics "SYM mp." and "tr." (trill) above the staff.

sin - ful mor - tals near, And call us sin - ful mor - tals near.

CHORUS. ALLEGRO.

The Chorus section consists of three staves: Soprano, Alto, and Bass. The Bass staff includes dynamics "f.", "f.", and "p.". The Alto staff includes lyrics: "f. These walls we to thine hon - or raise, p. Long may they e - cho with thy praise! Long may they e - cho with thy praise," and "f." above the staff.

*[Organ.]*

*[Voice.]*

## ANTHEM FOR DEDICATION—CONTINUED.

337

Musical score for "Anthem for Dedication—Continued." The score consists of four staves of music. The top two staves are soprano voices, indicated by a treble clef and a G-clef. The bottom two staves are bass voices, indicated by a bass clef and a C-clef. The music includes dynamic markings such as *f.* (fortissimo) and *ff.* (fortississimo). The lyrics are written below the notes in a single column. The first section of lyrics is:

And thou de - scend - ing fill the place, And thou de - scend - ing fill the place, With choi - cest to - kens of thy grace! And

The second section of lyrics is:

thou de - scend-ing fill the place, With choicest to-kens of thy grace, With choic - est to - kens of thy grace, And thou de-scend-ing

## ANTHEM FOR DEDICATION—CONTINUED.

fill the place, With choicest to - kens of thy grace, With choicest to - kens of thy grace, With choicest to - kens of thy grace.

*p.* RALL.

*p.* RALL.

CHORUS. PIU ALLEGRO.

*ff.*

Hal - le - lu - jah, Hal - le - lu - jah,

*ff.*

*S.VAS*

ANTHEM FOR DEDICATION—CONTINUED.

339

## “JUBILATE DEO.”

Arranged from WILLIAM JACKSON,  
by E. J. WESTROP.

CON SPIRITO.

# 3  
4

*f.*

O be joy - ful in the Lord, all ye Lands; Serve the Lord with glad - ness, and come be - fore his pre - sence

{

*f.*

come'be-fore his pre - sence

DUETT.

*f.* It is He that hath made us, and not we our - selves.

with a song. *p.* Be ye sure that the Lord he is God.

*p. d.* *f.*

Organ. Voice. It is He that hath made us, and not we our - selves.

# "JUBILATE DEO"—CONTINUED.

341

p. We are his peo - ple, and the sheep of his pas - ture, *f.*

We are his peo - ple, We are his peo - ple, and the sheep of his pas - ture, *f.* O go your way in - to his gates with thanks-

*p.* *f. UNISON.*

*p.* We are his peo - ple, and the sheep of his pas - ture, *SVAS.*

*p.*

giv - ing, And in - to his courts with praise, Be thank - ful, be thank - ful, be thank - ful un - to him, and

*f.*

*SVAS.*

## "JUBILATE DEO"—CONTINUED.

ANDANTINO.

*p.* For the Lord is gra - - cious, his  
 speak good of his name, and speak good of his name. DUETT.  
  
*p.*  
*p.* For the Lord is gra - - cious, his

mer - cy is ev - er - last - - ing, and his truth en - dur - eth from gen - - er - a - tion to gen - er - a - tion.  
  
 mer - cy is ev - er - last - - ing, and his truth en - dur - eth from gen - - er - a - tion to gen - er - a - tion.

"JUBILATE DEO"—CONTINUED.

343

is

ALLEGRO.

As it was in the begin - ning, is

f. Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost, As it

f.

SVAS.

now, and ev - er shall be, world with - out end;

now, and ev - er shall be, RALL. world with - out end;

was, and ev - er shall be, world with - out end; A - - men: A - - - men: A - - - men.

RALL.

now, and ev - er shall be, world with - out end;

pp.

ff.

pp.

ff.

## M O T E T T — Evening Aspiration.

S. JACKSON.

ANDANTE.

God that mad - est earth and heav'n, Darkness and light!

TENOR SOLO. *p.*

For rest the night! for rest the night! May thine -- an - gel

Darkness and light! Who the day for toil hast given, For rest the night! for rest the night!

For rest the night! for rest the night!

Organ.

## MOTETT—CONTINUED.

345

guards defend us,

CHORUS.

SOLO. Slum - ber sweet thy mer - cy send us, May thine an - gel guards de - fend us, Slum - ber sweet thy

*p.*

CACIOMA

voce. May thine an - gel guards

ADAGIO.

f.

RALL. PIA.

mer - cy send us, Ho - ly dreams and hopes at-tend us, This live - long night! this live - long, live - long night! live-long night! long night!

*f.*

RALL. PIA.

ADAGIO.

ADAGIO.

SYN. CRES.

SOPRANO SOLO. AFFETUOSO.

*p.* Suf - fer lit - tle chil - dren to come, - - to

DIM. tr. p. p.

## M O T E T T — C O N T I N U E D .

347

come un - to me, and for - bid them not, and for - bid them not; for of such is the

## QUARTETTE. ADAGIO.

king - dom, for of such is the king - dom of heaven. *p.*

Suf - fer lit - tle chil - dren to come un - to

DIM.

*p.*

## M O T E T T — C O N T I N U E D .

me, and for - bid them not, for of such is the king - dom of heav'n, for of such is the

king - dom of heav'n, for of such, for of such, for of such is the king - dom of heav'n.

## M O T E T T. "Blessed is the Man."

S. JACKSON.

349

ANDANTE

Bless - ed is the man:      Bless - ed is the man that pro - vid - eth for the poor and need - y:

CRES.

p. >

CRES.

p. >

RALL

poor and need - y; the Lord will de - liv - er him, de - liv - er him in the time of trou - ble.

RALL

RECITATIVE LENTO.

SOPRANO SOLO.

PIA. I heard a voice from heaven, saying unto me, Write, from henceforth blessed are the dead who die in  
 SYM.  
 f. DIM.  
 pp. Pedal

TENOR—ANDANTE.

the Lord; ALTO. f. pp. RALL. DIM.  
 E-ven so, saith the Spi-rit, e-ven so, saith the Spi-rit, For they rest from their la-bors, for they rest - - - from their la-bors.

SOPRANO.

f. pp. RALL. DIM.  
 E-ven so, saith the Spi-rit, e-ven so, saith the Spi-rit, For they rest from their la-bors, for they rest - - - from their la-bors.

WITH SOLEMNITY.

S A N C T U S. NO. 1.

JOMELL. 351

3  
p.  
mf.  
p.  
Ho - ly, Ho - ly, Ho - ly, Lord God of hosts, Ho - ly, Ho - ly, Lord God of hosts; Heav'n and earth are  
p. LEGATO.  
mf.  
p.  
Ho-ly,  
Ho-ly,

mf.  
pp.  
full of thy glo - ry, are full of thy glo - ry; Glo - ry be to thee, O Lord, O Lord, Most High. A - men.  
mf.  
pp.  
8VAS.

## S A N C T U S . N O . 2 .

JOSEPH GRIGG, JUN.

ADAGIO.

*p.*

*f.* Ho - ly is the Lord, Ho - ly is the Lord, the Lord of  
Ho - ly, Ho - ly, Ho - ly, Ho - ly is the Lord, Ho - ly is the Lord, the Lord of  
*p.* Ho - ly is the Lord, Ho - ly is the Lord, the Lord of

*f.*

ALLEGRETTO.

*CON SPIRITO.*

Hosts, *p.*

*f.* Heav'n and earth are full of the  
hosts, Ho - ly, Ho - ly is the Lord, Ho - ly is the Lord of hosts, Heav'n and earth are full of the majes-ty, the  
*p.* Ho - ly is the Lord, Ho - ly is the Lord of hosts, Heav'n and earth are full of the majes-ty, the  
*f.* Ho - ly is the Lord, Ho - ly is the Lord of hosts,

Heav'n and earth are full of the

## S A N C T U S—CONTINUED.

353

ma - jes - ty of thy great glo - ry;      Glo - ry be to thee,      Glo - ry be to thee, to  
 ma - jes - ty of thy great glo - ry;      Glo - ry be to thee,      Glo - ry be to thee,      Glo - ry be to  
 ma - jes - ty of thy great glo - ry;      Glo - ry be to thee,      Glo - ry be to thee,      Glo - ry be to  
 ma - jes - ty of thy great glo - ry;      Glo - ry be to thee,      Glo - ry be to thee,      Glo - ry be to

ADAGIO.

thee, O Lord, Most High.      Glo - ry be to thee, to thee, O Lord, Most High,  
 thee, O Lord, Most High.      Glo - ry be to thee, to thee, O Lord, Most High,  
 thee, O Lord, Most High.      ADAGIO.      Glo - ry be to thee, to thee, O Lord, Most High,

thee, O Lord, Most High. 23

SLOW.

*mf.*

Ho - - ly, Ho - - ly, Ho - - - ly, Lord God of hosts, Heav'n and earth are

*p.* f.

full of thy glo - ry! Glo - - ry be to thee, O Lord, Most High.

*p.* f.

Organ.

Voice.

## GLORIA PATRI. NO. 1.

DR. G. K. JACKSON.

355

Musical score for "Gloria Patri. No. 1." The score consists of three staves. The top staff is in common time, common key, and has a dynamic of *f*. The middle staff is also in common time and common key. The bottom staff is in common time and common key. The lyrics "Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly, Ho - ly Ghost; As it was in the be - ginning, is" are written below the middle staff.

Musical score for "Gloria Patri. No. 1." The score continues from the previous system. The top staff has lyrics "world with-out end, - - - with - out end, *f.*" The middle staff has lyrics "now and ev - er shall be," followed by three repetitions of "world with - out end, world with - out end, world with-out end, A - men, A - men." The bottom staff has lyrics "world without end, - - - with - out end,"

Three staves in common time, key of C major. The top staff has a forte dynamic (f.). The middle staff has a dynamic (f.) and the word "UNISON." The bottom staff is in bass clef (C). The lyrics are:

Glo - ry, Glo - ry, Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it

The music continues with two staves. The top staff has a dynamic (f.) and the lyrics:

is now, and ev - er shall be, world without end, world with - out end,

The bottom staff has a dynamic (f.) and the lyrics:

was in the be - gin - ning, A - men, A - men, A - men.

A repeat sign with a brace is shown above the staves. The lyrics continue on the bottom staff:

ev - er shall be, world without end,

## GLORIA PATRI. NO. 3.

CHAPPLE. 357

Two staves of musical notation in common time. The top staff is in C major and the bottom staff is in G major. The lyrics are:

Glo - ry be to the Fa - ther, Glo - ry be to the Son, Glo - ry be to the Ho - ly Ghost; As it was in the be-gin-ning, is  
f. UNISON.

The music concludes with the word "As it" followed by a repeat sign and a bass clef.

Three staves of musical notation in common time. The top two staves are in C major and the bottom staff is in G major. The lyrics are:

now, and ev - er shall be, world with-out end, world with-out end, world with-out end. A - men.  
was in the be-gin-ning, is now,

1. O come, let us sing un-..... to ..... the ..... Lord ..... Let us heartily rejoice in the ..... strength ..... of ..... our ..... sal- ..... vation. 2.  
 3. For the Lord is a ..... great ..... God ..... and a great ..... King ..... a ..... bove ..... all ..... gods. 4.  
 5. The sea is his, and ..... he ..... made it; ..... and his hands pre- ..... pared ..... the ..... dry ..... land. 6.  
 7. For he is the ..... Lord ..... our ..... God; ..... and we are the people of his pasture, ..... and ..... the ..... sheep ..... of his ..... hand. 8.  
 10. Glory be to the Father, and ..... to ..... the ..... Son; ..... and ..... to ..... the ..... Ho ..... ly. 11. Ghost;

2. Let us come before his presence ..... with ..... thanks- ..... giving, ..... and show ourselves ..... glad ..... in ..... him ..... with ..... psalms. 3.  
 4. In his hand are all the corners .. of ..... the ..... earth, ..... and the strength of the ..... hills ..... is ..... his ..... also. 5.  
 6. O come, let us worship, ..... and ..... fall ..... down, ..... and kneel be ..... fore ..... the ..... Lord ..... our ..... Maker. 7.  
 8. O worship the Lord in the ..... beauty ..... of ..... holiness; ..... let the whole earth ..... stand ..... in ..... awe ..... of ..... him. 9.:||:  
 :||:9. For he cometh, for he cometh to judge ..... the ..... earth; ..... and with righteousness to judge the ..... world and the ..... people ..... with ..... his ..... truth. 10.  
 11. As it was in the beginning, ..... is ..... now, ..... and ever ..... people ..... shall ..... be, ..... world without ..... end. A.... men.

VENITE, EXULTEMUS DOMINO. NO. 2. LORD MORNINGTON, 1770. 359.

1. O come, let us sing un . . . . .  
 3. For the Lord is a . . . . .  
 5. The sea is his, and . . . . .  
 7. For he is the . . . . .  
 10. Glory be to the Father, and . . . . .

to . . . the . . . . . Lord . . . . . Let us heartily rejoice in the . . . . . strength . . . of . . . . . our . . . sal . . . . vation . . . 2.  
 great . . . . . God . . . . . and a great . . . . . King . . . a . . . . . above . . . all . . . . . gods . . . . . 4.  
 he . . . . . made it; . . . . . and his hands pre . . . . . pared . . . the . . . . . dry . . . . . land . . . . . 6.  
 Lord . . . our . . . . . God; . . . . . and we are the people of his pasture, . . . . . and . . . the . . . . . sheep . . . of his . . . hand . . . . . 8.  
 to . . . the . . . . . Son, . . . . . and . . . . . to . . . the . . . . . Ho . . . ly . . . . . Ghost . . . . . 11.

2. Let us come before his presence . . . . .  
 4. In his hand are all the corners . . . . .  
 6. O come, let us worship, . . . . .  
 8. O worship the Lord in the . . . . .  
 ::9. For he cometh, for he cometh to . . . . .  
 11. As it was in the beginning, . . . . .  
 . . . . . with . . . thanks . . . giving, . . . . . and show ourselves . . . . . glad . . . m . . . . . him . . . with . . . psalms . . . 3.  
 . . . . . of . . . the . . . earth, . . . . . and the strength of the . . . . . hills . . . is . . . . . his . . . . . also . . . . . 5.  
 . . . . . and . . . fall . . . . . down, . . . . . and kneel be . . . . . fore . . . the . . . . . Lord . . . our . . . . . Maker . . . . . 7.  
 . . . . . beauty . . . of . . . holiness; . . . . . let the whole earth . . . . . stand . . . in . . . . . awe . . . of . . . him . . . . . 9.::  
 judge . . . the . . . earth; . . . . . and with righteousness to judge the world and the } peo . . . ple . . . with . . . his . . . truth . . . 10.  
 is . . . now, . . . . . and ever . . . . . shall . . . be . . . world without . . . end.  
 A . . . .

## GLORIA PATRI. NO. 1.

DR. CROFT, or  
PELHAM HUMPHREY, 1666.

1. Glory be to the Father, and ..... | .. to..... the.. | .. Son,..... | ..... and..... | .. to..... the.. | .. Ho..... ly .. | Ghost; 2.  
 2. As it was in the beginning,..... | .. is..... | .. now.... | ..... and ever..... | .. shall,... be,.. | .. world..without | .. end,.....  
 A... men.

## GLORIA PATRI. NO. 2.

JOHN TRAVERS, 1730.

1. Glory be to the Father, and ..... | .. to..... the.. | .. Son,..... | ..... and..... | .. to..... the.. | .. Ho..... ly .. | Ghost; 2.  
 2. As it was in the beginning,..... | .. is..... | .. now.... | ..... and ever..... | .. shall,... be,.. | .. world..without | .. end,.....  
 A... men.

## GLORIA PATRI. NO. 3.

THOMAS TALLIS, 1569.

361

1. Glory be to the Father, and ..... | .. to.....the.. | ..Son,.....||.....and..... | ..to.....the.. | ..Ho.....ly .. | Ghost; 2.  
2. As it was in the beginning,..... | ..is..... | ..now,.....||.....and ever..... | ..shall... be,.. | ..world..without ..end.  
A... | ..men.

## FUNERAL.

## GLORIA PATRI. NO. 4.

THOMAS PURCELL, 1670.

1. Glory be to the Father, and ..... | .. to.....the.. | ..Son,.....||.....and..... | ..to.....the.. | ..Ho.....ly .. | Ghost; 2.  
2. As it was in the beginning,..... | ..is..... | ..now,.....||.....and ever..... | ..shall... be,.. | ..world..without ..end.  
A... | ..men.

The musical score for "Tedeum" by Mather features three staves of music. The top staff begins with a quarter note, followed by a dotted half note, a quarter note, a eighth note followed by a sixteenth note, another eighth note, and a half note. The middle staff begins with a quarter note, followed by a dotted half note, a quarter note, a eighth note followed by a sixteenth note, another eighth note, and a half note. The bottom staff begins with a quarter note, followed by a dotted half note, a quarter note, a eighth note followed by a sixteenth note, another eighth note, and a half note. The music is in common time, with a key signature of one flat (B-flat).

1. We praise thee, O God ; we ac- } ..be.....the... Lord.... | All the earth doth worship thee, the.. Fa.....ther, ..ev.....er... lasting... 2.  
knowledge thee to }  
3. Ho.....ly,.. Ho.....ly,.. Holy.... | Lord..... God....of.. Sa.....ba... oth.... 4.  
5. The goodly fellowship of the } ..praise .....thee;... the noble army of..... mar....tys, ..praise..... thee;... 6.  
prophets }  
7. Thine adorable, true and..... on.....ly ..Son;... also the Holy..... Ghost,.. the.. Com....fort... er..... 8.  
9. When thou tookest upon thee } ..liv.....er... man,... thou didst humble thy..... self....to be.. born....of a.. Virgin.. 10.  
to de }  
11. Thou sittest at the right hand of } ..of..... the... Father... We believe that thou shalt..... come....to... be.....our... judge... 12.  
God, in the glory }  
13. Make them to be numbered ... ..with....thy... saints... in ..... glo.....ry ..ev.....er... lasting... 14.  
16. Vouchsafe, O Lord, to keep us } ..day....without... sin.... O Lord, have mercy upon us, } ..mer.....cy ..up.....on... us.... 17.  
this }

The image shows three staves of musical notation. The top staff uses a G clef, the middle staff a F clef, and the bottom staff a C clef. Below these is a basso continuo staff with a bass clef and a 'b' indicating bass clef. The music consists of short notes and rests, typical of early printed music notation.

2. To thee all angels cry aloud; the  
heavens and all the } powers there... in.... To thee, Cherubim and Seraphim  
4. Heaven and earth are full of the } of thy... Glory... The glorious company of the A... pos... tles... praise... thee...  
6. The holy Church throughout all the } know... ledge... thee, ... the Father of an... infi... nite... ma... jes... ty;...  
8. Thou art the King of... glory,... O... Christ,... Thou art the ever... last... ing... Son... of the... Father...  
10. When thou hadst overcome the... sharpness of... death,... thou didst open the kingdom of... heaven... to... all... be... lievers.  
12. We therefore pray thee... help... thy... servants,... whom thou hast redeemed... with... thy... pre... cious... blood...  
14. O Lord, save thy people, and... bless... thine... heritage... Govern them, and... lift... them... up... for... ever...  
15. Day by day, we... magni... fy... thee;... and we worship thy name... ev... er, ... world without... end...  
17. O Lord, let thy mercy be upon us, as our... trust... is in... thee... O Lord, in thee have I trusted; let me... nev... er... be... con... founded.

SOLO, without Organ.

CHORUS.

1. BASS. O all ye works of the Lord, . . . . . bless . . . ye . . . the . . . . . Lord ; . . . . . praise . . . . . him, . . . and . . . mag..ni..fy . . . him . . . for . . . ever . . . 2.  
 3. ALTO. O ye Heavens, . . . . . bless . . . ye . . . the . . . . . Lord ; . . . . . praise . . . . . him, . . . and . . . mag..ni..fy . . . him . . . for . . . ever . . . 4.  
 5. BASS. O all ye Powers of the Lord, . . . . . bless . . . ye . . . the . . . . . Lord ; . . . . . praise . . . . . him, . . . and . . . mag..ni..fy . . . him . . . for . . . ever . . . 6.  
 7. ALTO. O ye Stars of Heaven, . . . . . bless . . . ye . . . the . . . . . Lord ; . . . . . praise . . . . . him, . . . and . . . mag..ni..fy . . . him . . . for . . . ever . . . 8.  
 9. BASS. O ye Winds of God, . . . . . bless . . . ye . . . the . . . . . Lord ; . . . . . praise . . . . . him, . . . and . . . mag..ni..fy . . . him . . . for . . . ever . . . 10.  
 11. ALTO. O ye Winter and Summer, . . . . . bless . . . ye . . . the . . . . . Lord ; . . . . . praise . . . . . him, . . . and . . . mag..ni..fy . . . him . . . for . . . ever . . . 12.  
 13. BASS. O ye Frost and Cold, . . . . . bless . . . ye . . . the . . . . . Lord ; . . . . . praise . . . . . him, . . . and . . . mag..ni..fy . . . him . . . for . . . ever . . . 14.  
 15. ALTO. O ye Nights and Days, . . . . . bless . . . ye . . . the . . . . . Lord ; . . . . . praise . . . . . him, . . . and . . . mag..ni..fy . . . him . . . for . . . ever . . . 16.  
 17. BASS. O ye Lightnings and Clouds, . . . . . bless . . . ye . . . the . . . . . Lord ; . . . . . praise . . . . . him, . . . and . . . mag..ni..fy . . . him . . . for . . . ever . . . 18.  
 19. ALTO. O ye Mountains and Hills, . . . . . bless . . . ye . . . the . . . . . Lord ; . . . . . praise . . . . . him, . . . and . . . mag..ni..fy . . . him . . . for . . . ever . . . 20.  
 21. BASS. O ye Wells, . . . . . bless . . . ye . . . the . . . . . Lord ; . . . . . praise . . . . . him, . . . and . . . mag..ni..fy . . . him . . . for . . . ever . . . 22.  
 23. ALTO. O ye Whales, and all that move in the Waters, . . . . . bless . . . ye . . . the . . . . . Lord ; . . . . . praise . . . . . him, . . . and . . . mag..ni..fy . . . him . . . for . . . ever . . . 24.  
 25. BASS. O all ye Beasts and Cattle, . . . . . bless . . . ye . . . the . . . . . Lord ; . . . . . praise . . . . . him, . . . and . . . mag..ni..fy . . . him . . . for . . . ever . . . 26.  
 27. ALTO. O let Israel . . . . . bless . . . the . . . . . Lord ; . . . . . praise . . . . . him, . . . and . . . mag..ni..fy . . . him . . . for . . . ever . . . 28.  
 29. BASS. O ye Servants of the Lord, . . . . . bless . . . ye . . . the . . . . . Lord ; . . . . . praise . . . . . him, . . . and . . . mag..ni..fy . . . him . . . for . . . ever . . . 30.  
 32. Cho. Glory be to the Father, . . . . . and . . . to . . . the . . . . . Son, . . . . . and . . . . . to . . . the . . . Ho . . . ly . . . Ghost ; . . . 33.

## BENEDICITE -- CONTINUED.

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Solo, without Organ.

CHORUS.

f.

2. SOP. O ye Angels of the Lord,..... bless..ye...the...Lord;....praise....him....and....mag..ni..fy....him..for....ever.. 3.  
 4. TEN. O ye Waters that be above the Firmament;.....bless..ye...the...Lord;....praise....him....and....mag..ni..fy....him..for....ever.. 5.  
 6. SOP. O ye Sun and Moon,.....bless..ye...the...Lord;....praise....him....and....mag..ni..fy....him..for....ever.. 7.  
 8. TEN. O ye Showers and Dew,.....bless..ye...the...Lord;....praise....him....and....mag..ni..fy....him..for....ever.. 9.  
 10. SOP. O ye Fire and Heat,.....bless..ye...the...Lord;....praise....him....and....mag..ni..fy....him..for....ever..11.  
 12. TEN. O ye Dews and Frosts,.....bless..ye...the...Lord;....praise....him....and....mag..ni..fy....him..for....ever..13.  
 14. SOP. O ye Ice and Snow,.....bless..ye...the...Lord;....praise....him....and....mag..ni..fy....him..for....ever..15.  
 16. TEN. O ye Light and Darkness,.....bless..ye...the...Lord;....praise....him....and....mag..ni..fy....him..for....ever..17.  
 18. SOP. O let the Earth,.....bless...the...Lord;....yea, let it praise him,... and....mag..ni..fy....him..for....ever..19.  
 20. TEN. O all ye green Things upon Earth,.....bless..ye...the...Lord;....praise....him....and....mag..ni..fy....him..for....ever..21.  
 22. SOP. O ye Seas and Floods,.....bless..ye...the...Lord;....praise....him....and....mag..ni..fy....him..for....ever..23.  
 24. TEN. O all ye Fowls of the Air,.....bless..ye...the...Lord;....praise....him....and....mag..ni..fy....him..for....ever..25.  
 26. SOP. O ye Children of Men,.....bless..ye...the...Lord;....praise....him....and....mag..ni..fy....him..for....ever..27.  
 28. TEN. O ye Priests of the Lord,.....bless..ye...the...Lord;....praise....him....and....mag..ni..fy....him..for....ever..29.  
 30. SOP. O ye Spirits and Souls of the Righteous,.....bless..ye...the...Lord;....praise....him....and....mag..ni..fy....him..for....ever..31.:||:  
 31. SOP. O ye holy, and humble Men of Heart,.....bless..ye...the...Lord;....praise....him....and....mag..ni..fy....him..for....ever..32.  
 33. CHO. As it was in the beginning, is now,.....and...ev...er...shall be...world...with...out...end .....A.....men.

1. O be joyful in the Lord,..... all..... ye .. lands; ... serve the Lord with gladness, and { come before his } pre...sence.. with.... a .... song... 2.  
 3. O go your way into his gates with { courts ..with... praise;... be thankful unto him, and..... speak... good... of..... his ... name... 4.  
 5. Glory be to the Father, and ..... to..... the... Son,..... and ..... to..... the... Ho..... ly ... Ghost; 6.

2. Be ye sure that the Lord..... he..... is..... God; ... { it is he that hath made us, and not } we ourselves; we are his } people, and the sheep... of his... pasture... 3.  
 4. For the Lord is gracious,his mercy is ev..... er..... lasting ; ... and his truth endureth from gener..... ation ..... to..... gen..... er..... ation... 5.  
 6. As it was in the beginning,... is..... now,..... and ever..... shall..... be,..... world...without end. A... men.

## JUBILATE DEO. NO. 2.

JONATHAN BATTISHILL. 1770. 367

1. O be joyful in the Lord,..... all.....ye.....lands; ... serve the Lord with gladness, and } come before his } pre....sence .. with..... a .... song.. 2.  
 3. O go your way into his gates with } courts...with... praise; ..... be thankful unto him, and ..... speak .. good... of.....his .. name. 4.  
 5. Glory be to the Father, and ..... to.....the.....Son,..... and ..... to..... the.....Ho.....ly ..... Ghost; 6.

2. Be ye sure that the Lord..... he..... is..... God; ..... it is he that hath made us, and not } we ourselves; we are his } people, .. and the .. sheep...of his... pasture. 3.  
 4. For the Lord is gracious,his mercy is ev.....er.....lasting; ..... and his truth endureth from gener.....ation .....to.....gen.....er.....ation.. 5.  
 6. As it was in the beginning.....is.....now,.....and ever.....shall.....be,.. world..without ..end. A.....men.

## BENEDICTUS. NO. 1.

WM. RUSSELL, 1797.

1. Blessed be the Lord..... God..... of..... Israel ; .. for he hath visited..... and..... re..... deemed .. his .. people ; ..  
2. As he spake by the mouth of his .. ho..... ly..... prophets, .. which have been .. since .. the .. world .. be ..  
3. Glory be to the Father, and..... to .. the .. Son, .. and .. to .. the .. Ho..... ly..... Ghost ; ..

A handwritten musical score consisting of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef (C-clef). All staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The music includes various note heads, stems, and rests, with some notes connected by horizontal lines. The paper is aged and yellowed.

## BENEDICTUS. NO. 2.

JOHN SOAPER, 1779. 369

Three staves of musical notation in G major, 2/4 time. The top staff starts with a whole note, followed by a half note, another half note, and a whole note. The middle staff starts with a half note, followed by a half note, a whole note, and a half note. The bottom staff starts with a half note, followed by a half note, a whole note, and a half note. The music consists of sustained notes and short eighth-note patterns.

1. Blessed be the Lord..... God..... of..... Israel;..... for he hath visited..... and..... re..... deemed .. his .. people; -2.  
 3. As he spake by the mouth of his ho..... ly..... prophets,..... which have been..... since .. the .. world .. be .. gan; -3.  
 5. Glory be to the Father, and..... to..... the .. Son, ..... and ..... to .. the .. Ho..... ly .. Ghost; -6.

Three staves of musical notation in G major, 2/4 time. The top staff starts with a half note, followed by a half note, a half note, and a whole note. The middle staff starts with a half note, followed by a half note, a half note, and a whole note. The bottom staff starts with a half note, followed by a half note, a half note, and a whole note. The music consists of sustained notes and short eighth-note patterns.

2. And hath raised up a mighty sal..... va..... tion .. for us .. in the .. house .. of his .. ser .. vant .. David; -3.  
 4. That we should be saved..... from .. our .. enemies .. hand .. of .. all .. that .. hate us. 5.  
 6. As it was in the beginning, .. is .. now, .. and ever .. shall .. be, .. world .. without .. end.  
 A.... | men.

Lord, have.....mer....cy up... | on us,...||..and incline our.....hearts ...to... | keep .... this. | ..law.  
After the 10th. Lord, have.....mer....cy up... | on us,...||..and write all these thy laws in our.. | .hearts, we be- | .seech ..... | ..thee.

## RESPONSES. NO. 2.

SAMUEL PORTER, 1760.

Lord, have.....mer....cy up... | on us,...||..and incline our.....hearts ...to... | keep .... this. | ..law.  
After the 10th. Lord, have.....mer....cy up... | on us,...||..and write all these thy laws in our.. | .hearts, we be- | .seech ..... | ..thee.

## G L O R I A S.

371

NO. 1.

Musical score for No. 1, featuring four staves of music in common time with a key signature of two sharps. The vocal parts are in soprano, alto, tenor, and bass. The lyrics "Glo - ry be to thee, O Lord." are written below the tenor staff.

NO. 2.

Musical score for No. 2, featuring four staves of music in common time with a key signature of one sharp. The vocal parts are in soprano, alto, tenor, and bass. The lyrics "Glo - ry be to thee, O Lord." are written below the tenor staff.

NO. 3.

Musical score for No. 3, featuring four staves of music in common time with a key signature of one sharp. The vocal parts are in soprano, alto, tenor, and bass. The lyrics "Glo - ry be to thee, O Lord." are written below the tenor staff.

NO. 4.

Musical score for No. 4, featuring four staves of music in common time with a key signature of one sharp. The vocal parts are in soprano, alto, tenor, and bass. The lyrics "Glo - ry be to thee, O Lord." are written below the tenor staff.

## GLORIA IN EXCELSIS. NO. 1.

Musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in soprano, alto, and bass clef respectively. The piano accompaniment part is in soprano clef. The music consists of four measures of a simple harmonic progression.

1. Glory be to..... | ..God.... on ... | ..high.....||..and on earth..... | ..peace,..good. | ..will...towards | .men.... 2.  
 2. We praise thee, we bless thee, we | ..wor.... ship . | ..thee, ....||..we glorify thee, we give thanks to | ..thee ....for.. | ..thy....great.. | .glory,... 3.

Continuation of the musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in soprano, alto, and bass clef respectively. The piano accompaniment part is in soprano clef. The music consists of four measures of a simple harmonic progression.

3. O Lord God, ..... | ..heaven..ly... | ..King,.....||..God the | ..Fa.....ther. | ..Al..... | .mighty..4.  
 4. O Lord, the only-begotten Son,.. | ..Je.....sus... | ..Christ ;...||..O Lord God, Lamb of..... | ..God,.....Son. | ..of..... the .. | .Father., 5.

## GLORIA IN EXCELSIS. NO. 1—CONTINUED.

373

Musical score for Gloria in Excelsis, No. 1, continued. The score consists of three staves: Treble, Bass, and a third staff starting with C major. The music is in common time with a key signature of one sharp. The vocal parts are shown in a four-part setting: Treble, Bass, Tenor, and Alto. The piano accompaniment is shown in the Bass and Alto staves.

5. That takest away the sins of the world, have mercy upon us. 6.  
 6. Thou that takest away the sins of the world, have mercy upon us. 7.  
 7. Thou that takest away the sins of the world, receive our prayer. 8.  
 8. Thou that sittest at the right hand of God, the Father, have mercy upon us. 9.

Continuation of the musical score for Gloria in Excelsis, No. 1, continued. The score consists of three staves: Treble, Bass, and a third staff starting with C major. The music is in common time with a key signature of one sharp. The vocal parts are shown in a four-part setting: Treble, Bass, Tenor, and Alto. The piano accompaniment is shown in the Bass and Alto staves.

9. For thou only art holy; thou on thyself art the Lord; 10.  
 10. Thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

374 GLORIA IN EXCELSIS. NO. 2.  
E. T. COOLIDGE.

3 staves in common time, key signature b-flat.

Top staff: f. UNISON.

Middle staff: f. CRES. UNISON.

Bottom staff: D: b

1. Glory be to .....

2. We praise thee, we.... | .bless thee, we ..... | .worship thee, we .. | .glorify thee, we give.... | .thanks to..thee for | ...thy....great.. | .glory,...3.

3. O Lord God, .....

4. O Lord, the only-begotten Son,.. | ..Je.....sus .. | ..King,.....|..God the .....

3 staves in common time, key signature b-flat.

Top staff: f. UNISON.

Middle staff: f. CRES. UNISON.

Bottom staff: D: b

1. Glory be to .....

2. We praise thee, we.... | .bless thee, we ..... | .worship thee, we .. | .glorify thee, we give.... | .thanks to..thee for | ...thy....great.. | .glory,...3.

3. O Lord God, .....

4. O Lord, the only-begotten Son,.. | ..Je.....sus .. | ..King,.....|..God the .....

3. O Lord God, .....

4. O Lord, the only-begotten Son,.. | ..Je.....sus .. | ..King,.....|..God the .....

... Fa..... ther. | .. Al..... | mighty..4.

... Son..... | .. of..... the .. | ..Father,. 5.

## GLORIA IN EXCELSIS. NO. 2—CONTINUED.

375

5. That takest away the..... sins ..... of the..... world,..... have mercy..... up..... on..... us..... 6.  
 6. Thou that takest away the..... sins ..... of the..... world,..... have mercy..... up..... on..... us..... 7.  
 7. Thou that takest away the..... sins ..... of the..... world,..... re..... ceive..... our..... prayer. 8.  
 8. Thou that sittest at the right hand of .. God..... the..... Father,..... have mercy..... up..... on..... us..... 9.

9. For thou only..... art..... holy; ..|.. thou..... on..... ly ..|.. art..... the..|. Lord; 10.  
 10. Thou only, O Christ, with the ..|.. Ho..... ly...|.. Ghost, ..|.. art most high in the..... glory.... of ..|.. God... the..|. Father...| ..A. | .men.

1. O sing unto the Lord a..... new ..... song ; .....

3. The Lord declared..... his..... sal..... vation, .....

5 Show yourselves joyful unto the Lord,..... all..... ye..... lands ; .....

7. With trumpets..... also..... and..... shawms, .....

9. Let the floods clap their hands, and let } the hills be joyful together be- } fore.... the... Lord ; .....

11. Glory be to the Father, and..... to..... the... Son, .....

for he..... his righteousness hath he openly } showed in the } sing, re..... O show yourselves joyful be..... for he..... cometh... to... judge .. the... earth. .. 10.

bath... done... mar... vellous... things... 2.

sight... of... the... heathen. 4.

joice,..... and... give... thanks. 6.

fore... the... Lord... the... King... 8.

cometh... to... judge .. the... earth. .. 10.

to..... the... Ho..... ly... Ghost; 12.

2. With his own right hand, and with his ho..... ly ... arm, ..... hath he .....

4. He hath remembred his mercy and } truth toward the } house... of... Israel, .....

6. Praise the Lord up..... on..... the... harp; .....

8. Let the sea make a noise, and all that .. there... in... is, .....

10. With righteousness shall he .....

12. As it was in the beginning,..... is .....

gotten... him... self... the... victory. 3.

va..... tion... of... our... God... 5.

seen the sal-} sing to the harp with a .....

the round world, and... they... that... dwell... there... in... 9.

peo... ple... with... equity. 11.

shall... be... world... without... end.

A... men.

## CANTATE DOMINO. NO. 2.

S. JACKSON. 377

1. O sing unto the Lord a..... new ..... song ; ..... for he ..... hath .. done .. mar... vellous .. things... 2.  
 3. The Lord declared..... his..... sal .. vation, ... { his righteousness hath he openly } sight..... of ..... the... heathen. 4.  
 5 Show yourselves joyful unto the Lord, all ..... ye .. lands; ..... sing, re..... joice, ..... and ..... give .. thanks. 6.  
 7. With trumpets ..... also .. and .. shawms, .. O show yourselves joyful be..... fore .. the .. Lord .. the .. King... 8.  
 9. Let the floods clap their hands, and let } the hills be joyful together be } fore.... the.. Lord ; .... for he..... cometh... to... judge .. the.. earth.. 10.  
 11. Glory be to the Father, and..... to..... the.. Son, .... and..... to..... the .. Ho..... ly..... Ghost; 12.

2. With his own right hand, and with his ho..... ly .. arm, ..... hath he ..... gotten .. him .. self... the... victory. 3.  
 4. He hath remembred his mercy, and } truth toward the } house .. of .. Israel, .... { and all the ends of the world have } seen the sal- va..... tion .. of..... our... God.... 5.  
 6. Praise the Lord up..... on..... the.. harp ; .... sing to the harp with a .. psalm .. of... .thanks..... giving.. 7.  
 8. Let the sea make a noise, and all that there .. in .. is, .... the round world, and .. they .. that .. dwell .. there .. in... 9.  
 10. With righteousness shall he .. judge .. the.. world, .... and the .. peo .. ple .. with .. equity. 11.  
 12. As it was in the beginning,..... is .. now, .... and ever..... shall .. be,.. world.. without .. end. A.. men.

1. It is a good thing to give thanks un- | to . . . the . . . Lord, . . . | and to sing praises unto thy . . . name, . . . | O . . . Most . . . Highest; 2.  
3. Upon an instrument of ten strings and up- | on . . . the . . . lute; . . . upon a loud instrument, . . . and . . . up- | on . . . the . . . harp; . . . 4.  
5. Glory be to the Father, and . . . to . . . the . . . Son . . . and . . . to . . . the . . . Ho . . . ly . . . Ghost; 6.

2. To tell of thy loving kindness early.....in.....the..morning,|| and of thy.....truth ..in the..night .....| season; 3.  
4. For thou, Lord, hast made me glad.....through..thy..works; ..{ and I will rejoice in giving praise } for the ope-| ra-....tions ..| of ..thy..hands.. 5.  
6. As it was in the beginning,.....is.....now,.....and ever.....shall...be,...world,without..end.

## BONUM EST CONFITERI. NO. 2.

THO. NORRIS, M.B., 1770.

379

1. It is a good thing to give thanks un- | to the .. Lord, .. and to sing praises unto thy .. name, .. O .. Most .. Highest; 2.  
 3. Upon an instrument of ten strings and up- | on the .. lute; .. upon a loud instrument, .. and .. up. .. on the .. harp; .. 4.  
 5. Glory be to the Father, and .. to the .. Son, .. and .. to .. the.. Ho .. ly .. Ghost; .. 6.

2. To tell of thy loving kindness early .. in .. the .. morning, .. and of thy .. truth .. in the .. night .. season; 3.  
 4. For thou, Lord, hast made me glad .. through .. thy .. works; .. and I will rejoice in giving praise } .. ra... tions .. of .. thy .. hands.. 5.  
 6. As it was in the beginning, .. is .. now, .. and ever .. shall .. be, .. world without .. end.  
 A .. men.

1. God be merciful unto us, and bless us, and show us the light of his countenance, and be merciful unto us. 2.  
 3. Let the people praise thee, O God; yea, let all the people praise thee. 4.  
 5. Let the people praise thee, O God; yea, let all the people praise thee. 6.  
 8. Glory be to the Father, and to the Son, and to the Holy Ghost. 9.

2. That thy way may be known upon earth, thy saving health among all nations. 3.  
 4. O let the nations rejoice and be glad; for thou shalt judge the folk righteously, and govern the nations upon earth. 5:  
 6. Then shall the earth bring forth her increase; and God, even our own God, shall give us his blessing. 7:||:  
 ||:7. God shall bless us; and all the ends of the world shall fear him. 8.  
 9. As it was in the beginning, is now, and ever shall be, the world without end. A. men.

## DEUS MISEREATUR. NO. 2.

381

The musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. The key signature is one sharp. The music is divided into measures by vertical bar lines. The notes are represented by dots of varying sizes, with stems extending either up or down.

1. God be merciful unto us, and bless us, and show us the light of his countenance, and be merciful unto us to us.... 2.  
 3. Let the people praise thee, O God; yea, let all the people praise thee. 4.  
 5. Let the people praise thee, O God; yea, let all the people praise thee. 6.  
 8. Glory be to the Father, and to the Son, and to the Holy Ghost. 9.

The musical score continues with three staves in common time. The key signature remains one sharp. The notes are indicated by dot sizes and stem directions. The music is divided into measures by vertical bar lines.

2. That thy way may be known upon earth, thy saving for thou shalt judge the folk righteously, and govern the nations. 3.  
 4. O let the nations rejoice and be glad; and God, even our own, shall give us his blessing. 7:  
 6. Then shall the earth bring forth her increase; and all the ends of the world shall fear him. 8.  
 ||:7. God shall bless us; and the beginning, is now, and ever shall be, without end. A... men.  
 9. As it was in the beginning,

1. Praise the Lord, ..... O ..... my ..... soul, ..... and all that is within me, ..... praise ..... his ..... ho ..... ly ..... name. 2.  
 3. Who forgiveth ..... all ..... thy ..... sin, ..... and ..... heal ..... eth ..... all ..... thine in ..... firmities; 4.  
 5. O praise the Lord, ye angels of ..... cel ..... in ..... strength; ..... ye that fulfil his commandment, ..... to ..... the ..... voice ..... of his ..... word. 6.  
 his, ye that ex- ..... Son, ..... and ..... and hearken un- ..... to ..... the ..... Ho ..... ly ..... Ghost; 9.  
 8. Glory be to the Father, and ..... to ..... the ..... Son, ..... and ..... to ..... the ..... Ho ..... ly ..... Ghost; 9.

2. Praise the Lord, ..... O ..... my ..... soul, ..... and for ..... get ..... not ..... all ..... his ..... benefits; 3.  
 4. Who saveth thy ..... life ..... from de ..... struction, ..... and crowneth thee with ..... mercy ..... and ..... lov ..... ing ..... kindness. 5.  
 6. O praise the Lord, all ..... ye ..... his ..... hosts; ..... ye servants of ..... his ..... that ..... do ..... his ..... pleasure. 7.:||:  
 :||: 7. O speak good of the Lord, all ye ..... his ..... do ..... minion. ..... Praise thou the ..... Lord, ..... O ..... my ..... soul. 8.  
 works of his, in all places of ..... now, ..... and ever ..... shall ..... be, ..... world without ..... end.  
 9. As it was in the beginning, ..... is ..... now, ..... and ever ..... shall ..... be, ..... world without ..... end.  
 A....men.

## BENEDIC ANIMA MEA. NO. 2.

383

Three staves of musical notation in G major, common time. The top two staves are soprano and alto voices, and the bottom staff is basso continuo. The basso continuo staff uses a bass clef and includes a bassoon part with slurs and a cello/bass part with notes and rests.

1. Praise the Lord, O my soul, and all that is within me, praise his holy name. 2.  
 3. Who forgiveth all thy sin, and heal eth all thine infirmities; 4.  
 5. O praise the Lord, ye angels of heaven, ye that ex- cel in strength; {ye that fulfil his commandment, and hearken unto him, ye that ex- cel in strength; {ye that fulfil his commandment, and hearken unto him, 6.  
 8. Glory be to the Father, and to the Son, and to the Holy Ghost; 9.

Three staves of musical notation in G major, common time. The top two staves are soprano and alto voices, and the bottom staff is basso continuo. The basso continuo staff uses a bass clef and includes a bassoon part with slurs and a cello/bass part with notes and rests.

2. Praise the Lord, O my soul, and for crowning thee with mercy not all his benefits; 3.  
 4. Who saveth thy life from destruction, and lov ing kindness. 5.  
 6. O praise the Lord, all ye hosts; ye servants of his, that do his pleasure. 7.:||:  
 :||:7. O speak good of the Lord, all ye hosts; ye servants of his, that do his pleasure. 7.:||:  
 works of his, in all places of his dominion. Praise thou the Lord, O my soul. 8.  
 9. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Three staves of musical notation in common time, key of C major (two sharps). The staves are: soprano (C-clef), alto (F-clef), and bass (C-clef). The music consists of sustained notes and simple harmonic progressions.

1. O praise God in..... his..... ho..... li..... ness;..... Praise him in the..... firm..... ment..... of..... his..... power. 2.  
 3. Praise him in..... the..... sound..... of the..... trumpet;..... Praise him up..... on..... the..... lute..... and..... harps.. 4.  
 5. Praise him upon..... the..... well..... tuned..... cymbals;..... Praise him up..... on..... the..... loud..... cymbal. 6.  
 7. Glory be to the Father,..... and..... to..... the... Son,..... and..... to..... the... Ho..... ly.... Ghost; 8.

Three staves of musical notation in common time, key of C major (two sharps). The staves are: soprano (C-clef), alto (F-clef), and bass (C-clef). The music consists of sustained notes and simple harmonic progressions.

2. Praise him in..... his..... no..... ble... acts;..... Praise him according to his..... excel... lent..... great..... ness.... 3.  
 4. Praise him in..... the..... cymbals and..... dances;..... Praise him up..... on..... the..... strings.... and..... pipe,... 5.  
 6. Let every thing that..... hath..... breath, praise the .. Lord;..... Let every thing that hath..... breath, praise..... the..... Lord.... 7.  
 8. As it was in the begin.... ning,... is ..... now,..... and ever..... shall.... be,... world without.... end.  
 A.... men.

## C H A N T . For Thanksgiving Day.

ROBERT COOKE, 1793. 385

1. Praise ye the Lord; for it is good to sing praises un- } ...to....our... God; ...for it is ..... pleasant..and ..praise...is... comely. 2.  
 3. He healeth those that are.....broken in... heart,... and.....bind ....eth ..up....their... wounds. 4.  
 5. He giveth to the.....beast...his... food,... and to the young.....ra....vens ..which....cry.... 6.  
 7. For he hath strengthened the.....bars...of thy... gates;... he hath.....blessed...thy... children.with....in thee. 8.  
 9. Glory be to the Father, and.....to....the...Son,... and.....to....the... Ho....ly... Ghost; 10.

2. The Lord doth ..... build...up Je...rusalem; ...he gathereth together the ..... out...casts... of ..... Israel. 3.  
 4. He covereth the heaven with clouds, rain...for the ..... earth;... he maketh the grass to ..... grow...up... on....the ... mountains.5.  
 and prepareth }

6. Praise the Lord,..... O.....Je...rusalem;... praise ..... thy... God,... O.... Sion. 7.  
 8. He maketh..... peace.in thy... borders,..... and filleth thee with the..... fi....nest... of....the ... wheat. 9  
 10. As it was in the beginning,..... is ..... now,... and ever ..... shall...be,... world..without.... end. A....men.

1. Blessed is he whose unrighteousness .. is ..... for ..... given, .... | and ..... whose ..... sin ..... is ..... covered. 2.
3. Put me not to rebuke, O Lord, .... in ..... thine ..... anger; .... neither chasten me ..... in ..... thy ..... heavy ..... dis ..... pleasure: 4.
5. My wickednesses are gone..... over ..... my ..... head, .... and are like a sore burden, too ..... heavy ... for ..... me ..... to ..... bear... 6.
7. Haste ..... thee ..... to ..... help me, .... O Lord, ..... God ..... of ..... my ..... sal ..... vation... 8.
9. Let thine ears ..... be ..... at ..... tensive ..... to the ..... voice ..... of my ..... sup ..... pli ..... cations.. 10.
12. Glory be to the Father, and ..... to ..... the ..... Son, .... and ..... to ..... the ..... Ho ..... ly ..... Ghost; .. 13.

The image shows three staves of musical notation. The top staff uses a G clef and has a single note head. The middle staff also uses a G clef and has two note heads. The bottom staff uses a bass F clef and has two note heads. The music consists of measures separated by vertical bar lines, with various note heads and rests.

2. Blessed is the man unto whom the }  
Lord im-} puteth... no... sin, ..... | and in whose..... spirit... there... is..... no... guile.. 3.  
4. For thine arrows stick ..... fast..... in me, ..... and thine ..... hand ..... presseth.. me.. sore.. 5.  
6. I will con ..... fess..... my... wickedness, ..... and be ..... sor..... ry for..... my... sin..... 7.  
8. Out of the deep have I called unto ..... thee, ..... O ..... Lord; ..... Lord, ..... hear..... my... voice.. 9.  
10. If thou, Lord, shouldst be extreme }  
to mark what is } done ..... a.... miss, ..... O..... Lord, ..... who.... shall... stand? 11.||:  
11. But there is for..... giveness.. with .. thee, ..... that ..... thou ..... mayest ... be... feared.12.  
13. As it was in the beginning, ..... is ..... now, ..... and ever..... shall .... be,... world.. without .. end.

A....men.

The musical score consists of three staves. The top two staves are in common time, G major, and feature identical music. The bottom staff is in common time, C major, and provides harmonic support. The music is divided into measures by vertical bar lines.

1. My God, my God,.....look .. up .. on me; .... { why hast thou forsaken me? and art } .. words ... of ... my ... com ... plaint? 2.  
 3. I am a worm,.....and ... no ... man; .... { so far from my health, and from the } .. a reproach of men, and de ..... spis ..... ed ... of ... the ... people. 4.  
 5. He trusted in God, that ..... he ... would de ... liver him; .. let him deliver him,..... if ..... he ... will ..... have him.6.  
 7. They part my ..... garments.. a ... mong them, .. and cast ..... lots ..... up ... on ... my ... vesture. 8.  
 9. Thy rebuke hath broken my } .. full ..... of ... heaviness:.. { I looked for some to have pity on } .. any ..... to ... com ... fort ... me. ... 10.  
 heart; I am }  
 11. Sacrifice and meat-offering thou... would... est... not; ..... but mine. .... ears ... hast ... thou ..... opened.12.  
 14. Glory be to the Father, and ... to ..... the ... Son, ..... and ..... to ..... the ... Ho ... ly ... Ghost; 15.

The musical score consists of three staves of music. The top staff begins with a whole rest, followed by a half note, a quarter note, another quarter note, a half note, a whole note, a half note, a quarter note, a half note, a quarter note, and a whole note. The middle staff begins with a half note, followed by a quarter note, a half note, a quarter note, and a whole note. The bottom staff begins with a whole note, followed by a half note, a quarter note, and a whole note.

2. But..... thou ..... art..... Holy,..... || O thou that inhabitest the ..... prais..... es ..... of... Israel. 3.  
 4. All they that see me..... laugh..... me to..... scorn;..... they shoot out the lip, they..... shake .. the..... head, ..... saying, 5.  
 6. The counsel of the wicked layeth..... seige. .... a..... gainst me;..... they pierced my ..... hands ..... and ..... my.... feet. 7.  
 3. But be not thou far from me,..... O ..... Lord:..... O my..... strength,.. haste..... thee ... to..... help me 9.  
 10. They gave me ..... gall ..... to..... eat;..... and when I was thirsty, they..... gave ..... me..... vinegar to... drink. 11-  
 12. Burnt-offerings and sacrifice for sin } ..... not ..... re..... quired:..... then said I,..... Lo, ..... I ..... come; 13.:||:  
 hast thou }  
 :||:13. In the volume of the book it is writ- } ..... O ..... my ..... God:..... I am content to do it; yea, thy..... law.... is with..... in..... my.... heart. 14.  
 ten of me, that I should fulfil thy will, }  
 15. As it was in the beginning, ..... is ..... now, ..... and ever ..... shall ..... be,... world.. without .. end,

A.... men.

The musical score consists of three staves of music. The top staff starts in C major, moves to G major, and then to D major. The middle staff starts in C major, moves to G major, and then to D major. The bottom staff starts in C major, moves to G major, and then to D major. The music is in common time, indicated by a 'C' at the beginning of each staff.

1. Lord, let me know mine end and the number } of my days, ..... that I may be certified how long I have to live. 2.  
 3. For man walketh in a vain shadow and disquieteth him- } self in vain; ..... he heapeth up riches, and cannot tell who shall gather them. 4.  
 5. Deliver me from all mine of fences, ..... and make me not a re buke un to the foolish. 6.  
 7. Hear my prayer, O Lord; and with thine ears con sider my calling; ..... hold not thy peace at my tears. 8.  
 9. O spare me a little that I may re cover my strength ..... before I go hence and be no more seen. 10.  
 11. Before the mountains were brought forth, or ever the earth and the world were made, ..... thou art God from everlasting, and world with out end. 12.  
 13. For a thousand years in thy sight are but as yesterday, ..... seeing that it is past as a watch in the night. 14.  
 15. In the morning it is green and grow eth up, ..... but in the evening it is cut down, dried up and withered. 16.  
 17. Thou hast set our mis deeds be fore thee, ..... and our secret sins in the light of thy countenance. 18.  
 19. The days of our years are threescore years and ten; and though men be so strong that they come to fourscore years, yet is their strength then but labor and sorrow, ..... so soon passeth it away, and we are gone. 20.  
 21. Glory be to the Father, and to the Son, ..... and to the Ho ly Ghost; 22

## BURIAL OF THE DEAD—CONTINUED.

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The musical score consists of three staves of music. The top two staves are in G major, indicated by a clef and a 'b' for bassoon. The bottom staff is in F major, indicated by a 'C' and a 'b' for bassoon. The music is divided into measures by vertical bar lines. The basso continuo part is shown below the main staves, with bassoon entries marked by a 'b' below the staff.

2. Behold thou hast made my days as it  
were a span long, and mine age is even } .spect....of....thee; .... and verily every man living is.... al....to.... geth....er.... vanity... 3.  
as nothing in re.....
4. And now, Lord, ..... what is ..my.... hope ?.... Truly, my..... hope....is....even....in....thee.... 5.
6. When thou with rebukes dost chasten man  
for sin, thou makest his beauty to con-  
sume away, like as it were a moth.... } .fretting....a....garment;.... every man ..... there....fore....is....but....vanity... 7.
8. For I am a stranger with thee..... and....a....sojourner, ....as ..... all....my....fa....thers....were.... 9.
10. Lord, thou hast..... been....our....refuge .... from one gener ..... a....tion....to....an....other.... 11.
12. Thou turnest man..... to....de....struction ;.... again thou sayest, Come a....gain,...ye....children ..of....men.... 13.
14. As soon as thou scatterest them they are } .as ....a....sleep,.... and fade away..... sudden....ly....like....the....grass... 15.  
even }
16. For we consume away in ..... thy....dis....pleasure, ....and are afraid at thy..... wrath....ful....in....dig....nation... 17.
18. For when thou art angry, all our..... days ...are....gone. .... We bring our years to an end, as it .were....a....tale....that is....told.... 19.
20. So teach us to..... number. our....days.... that we may ap.....ply....our....hearts..unto....wisdom. 21.
22. As it was in the beginning, .....is.....now,.... and ever..... shall....be.... world without....end.

A....men.

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